



*THE JUNIOR SCHOOL MILTON*

# PARADISE LOST

BOOK I.



*John Milton*

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# PARADISE LOST

## BOOK I

EDITED

WITH LIFE, INTRODUCTION, NOTES, ETC.

BY

F. GORSE, M.A.

ADJUSTED FOR THE USE OF INDIAN STUDENTS

BY

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## PREFATORY NOTE

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This edition aims at being a practical school book, providing all that is likely to be required by pupils in school, and at the same time free from the detail which can only usefully find a place in a book intended for more advanced students. Etymological matter has been but sparingly introduced, and the custom of quoting parallel passages from the ancient classics, so useful to the mature scholar but so bewildering to the young pupil, has been all but given up.

F G



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# INTRODUCTION.

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## LIFE OF MILTON

After Shakespeare, Milton is usually acknowledged to be the greatest English poet, yet he is not generally thought of as a national poet—as a representative of English character, in nearly the same degree as Shakespeare. He was closely connected with a *party*—the Puritans, and his eager partisanship undoubtedly had a narrowing effect upon him, and upon his later poetry. But was Milton a Puritan? He lived at a time when every man felt bound to take his stand with one of two parties—either with a king who was exercising despotic power in religious and civil matters, or with those who held that the king was bound to rule lawfully for the common good, and that in religion reasonable freedom should be allowed—whose motto was ‘fair play’ for everyone, even from kings. These principles Milton held as firmly as any man, to this extent he was one of the most earnest of Puritans. But it seems to be the very irony of fate, that he who took so keen a part in the struggle for freedom—freedom in religion, freedom from kingly tyranny, and freedom to think for one’s self—now the most envied and the most cherished of our possessions, should not be more generally remembered and honoured as a great patriot. That he was not even a greater poet than he was, is due to the unhappy times in which he lived, and to the fact that, such as he loved poetry, he loved his country more.

The Milton family appear to have been distinguished by their strong convictions, and by their courage in acting upon them. The poet’s grandfather is said to have been a staunch Catholic in the days of Elizabeth, and to have been heavily fined as a recusant—that is, for refusing to attend the services at the parish church. His son, the poet’s father, on the other hand, became a Protestant, and was in consequence disin-

herted. He settled in London as a scrivener,<sup>1</sup> and prospered, and there the poet was born in 1608. His education was carried on at home by various masters, and by his father, who taught him to sing and to play the organ, and implanted in him his own love of music. Although his home was a cheerful and happy place, he seems to have been an unusually quiet, serious child, and prematurely studious, if we may judge from some lines placed by the engraver under a portrait of him, made when he was ten years old

"When I was yet a child, no childish play  
To me was pleasing all my mind was set  
Serious to learn and know, and thence to do  
What might be public good, myself I thought  
Born to that end, born to promote all truth,  
All righteous things" (*Paradise Regained*)

At twelve he was sent to St. Paul's School, quite near his home in the city of London, and he still had tutors at home. He now worked very hard indeed<sup>2</sup> for several years, no trouble or expense was grudged by his parents, for they were very proud of him, and had formed the highest hopes as to his future. In 1625, when in his seventeenth year, he entered Christ's College, Cambridge, and remained there till he was twenty-three.

Here came a break in his education, and with it the question, What was he going to do in life? His parents had destined him for the church, but the system of government by bishops and the tyranny of Laud deterred him from entering the ministry. His father seems to have left him free to choose a calling for himself,<sup>3</sup> and so we find him, about the

<sup>1</sup> The business of a scrivener in London consisted in the drawing up of wills, marriage settlements, and other deeds, the lending out of money for clients, and much else now done partly by attorneys, and partly by law-stationers.

<sup>2</sup> "My father destined me, while yet a little boy, for the study of humane letters, which I seized with such eagerness that from the twelfth year of my age I scarce ever went from my lessons to bed before midnight, which indeed was the first cause of injury to my eyes, to whose natural weakness there were also added frequent headaches."

<sup>3</sup> The elder Milton was himself a very well-educated man, and showed throughout the most generous sympathy and appreciation. The poet gratefully acknowledges this in his Latin poem *Ad Patrem*,—and hopes that other fathers may imitate him.

time of his leaving college, finally determined to fit himself, by continued labour and study, and by a strictly pure and blameless life, to achieve some great work as a poet. Accordingly he now settled at Horton, a quiet hamlet in Buckinghamshire, within a short distance of Windsor and the Thames, in the house of his father, who had retired thither to spend his old age

Of the poems which he had already written the chief was *The Nativity Hymn*, begun on Christmas-day, 1629. His sonnet *On Arriving at his 23rd Year* is of special interest at this point

How soon hath Time, the subtle thief of youth,  
 Stolen on his wing my three and twentieth year!  
 My hasting days fly on with full career,  
 But my late spring no bud or blossom shew th  
 Perhaps my semblance might deceive the truth  
 That I to manhood am arrived so near,  
 And inward ripeness doth much less appear,  
 Than some more timely happy spirits endu'th  
 Yet, be it less or more, or soon or slow,  
 It shall be still in strictest measure even  
 To that same lot, however mean or high  
 Toward which Time leads me, and the will of Heaven,  
 All is, if I have grace to use it so,  
 As ever in my great Task-Master's eye'

He seems to have devoted himself to an extensive course of 'select reading', especially to a revision of classical and Italian literature, storing his mind with all that was best worth appropriating, and becoming almost as familiar with Latin, Greek, and Italian as with his native tongue. He did not write more than five English poems of any great length during this period—*L'Allegro*, *Il Penseroso*, *Arcades*, *Comus*, and *Lycidas*—but they are amongst the very best in the language and yet, in the last and the best of them, he is still dissatisfied with his powers. In the spring of 1637 he had lost his mother, next spring he started off to see Italy and Greece, which for him would be exceptionally interesting. But the tyranny of Charles had at last provoked his subjects in Scotland to rebellion. On hearing of this in South Italy,

Milton at once resolved to return and take his part with his countrymen in the impending contest<sup>1</sup> In 1639 he was back. He took a house in London, and settled there for the rest of his life<sup>2</sup>

So far Milton's life had been one of quiet, secluded study For the next twenty years poetry was banished, study and self-preparation were all but given up, and he was to be found in the very thick of the controversies of the day,—writing against Episcopacy, defending the Execution of Charles (in two books—*the First* and *the Second Defence*), and exposing the notorious *Eikon Basilike* He had, on settling in London, begun to take a few pupils, this led him to write an essay on *Education* But his only great and enduring work in prose was his *Areopagitica*, a plea for freedom of opinion, and for freedom to express that opinion to all the world by means of the printing-press, without the previous sanction of the Licensor His activity in the Parliamentary cause had led to his being appointed, in 1649, Latin Secretary to the Committee of Foreign Affairs, a post for which his knowledge of foreign languages specially qualified him It was during his tenure of this office that he deliberately hastened his blindness, which had been coming on for some years, over the writing of the *First Defence*, mentioned above.<sup>3</sup>

It is evident that this must have been, in his case, a terrible calamity, for he had not yet even begun his great poem The truly admirable way in which he bore it is shown by the courage and patience which characterised his subsequent life,

<sup>1</sup> "I considered it," he says, "dishonourable to be enjoying myself at my ease in foreign lands, while my countrymen were striking a blow for freedom."

"I perceived that, if I ever wished to be of use, I ought at least not to be wanting to my country, to the church, and to so many of my fellow Christians, in a crisis of so much danger I therefore determined to relinquish the other pursuits in which I was engaged, and to transfer the whole force of my talents and my industry to this important object."

<sup>2</sup> Except during the plague in 1665-6, when he retired to Chalfont St. Giles, a village in Buckinghamshire, about 10 miles from Horton

<sup>3</sup> "In such a case I could not listen to the physician, not if Æsculapius himself had spoken from his sanctuary I could not but obey that inward monitor, I know not what, that spoke to me from Heaven I concluded to employ the little remaining eyesight I was to enjoy in doing this, the greatest service to the common weal it was in my power to render." (*Second Defence*)

and by the various references to it which we find in his writings<sup>1</sup>

But there were other misfortunes in store for him in 1660 the Parliamentary cause failed completely—for the time, Milton was imprisoned, some of his prose writings were burnt by the hangman, and he lost most of his savings. He had indeed “fallen on evil days”, and yet he bravely took up and carried to completion the great work of his life—his epic poem,<sup>2</sup> *Paradise Lost*. He had begun it before the Restoration, probably in 1658, he finished it about 1663, spent two years or so on its revision, and published it in 1667. Meanwhile he had commenced its sequel, *Paradise Regained*, then he wrote *Samson Agonistes*, a dramatic poem, and several prose works.

His latter years were greatly cheered and brightened by the fame which *Paradise Lost* brought him, and by the frank recognition of his pre-eminence by all parties<sup>3</sup>. He died in London in 1674, and was buried in the church of St Giles, Cripplegate.

Three qualities stand out conspicuously in Milton's character. First, his deep sense of duty. He seems never to falter in his entire devotion to that which he believes he ought to do at any particular juncture. Two striking instances of this are, the return from Italy in 1639, and the employment of

<sup>1</sup> Cynack, this three years day these eyes, though clear,

To outward view, of blemish or of spot,  
 Bereft of light, their seeing have forgot  
 Nor to their idle orbs doth sight appear  
 Of sun, or moon, or star throughout the year,  
 Of man, or woman Yet I argue not  
 Against Heaven's hand or will, nor bate a jot

Of heart or hope, but still bear up and steer  
 Right onward What supports me, dost thou ask?  
 The conscience, friend, to have lost them overphied  
 In Liberty's defence, my noble task,  
 Of which all Europe rings from side to side.

This thought might lead me through the world's vain mask  
 Content, though blind, had I no better guide.

<sup>2</sup> It may be noted here that *Paradise Lost* was at first intended to be written in the form of a drama.

<sup>3</sup> Dryden, the Royalist poet, admired Milton greatly, and with his leave adapted *Paradise Lost* for dramatic performance!

his failing eyesight in writing the *Defence* Second, the sincerity and the earnestness of his religious and political convictions Third, his magnanimity and patience Twenty years spent in a cause that, for the time, failed, loss of eye sight, loss of savings, loss of friends, the restoration of a dissolute monarch all this produced neither bitterness nor murmur "Who best bear His mild yoke, they serve Him best" So he wrote and so he lived Truly, as Macaulay says, he was weighed in the balance, and *not* found wanting

## CHRONOLOGICAL TABLE

## LITERARY

## GENERAL.

Spenser born,	1552		
Bacon born,	1561	The Marian Persecution,	1555
Shakespeare born,	1564		
Galileo born,	"	Massacre of St Bartho- lomew,	1572
Jonson born,	1574		
<i>The Faerie Queene</i> pub- lished,	1590-6	The Armada, Battle of Ivry,	1588 1590
Shakespeare's earlier plays acted,	1597		
Bacon's <i>Essays</i> published,	1598	Edict of Nantes,	1598
Milton born,	1608	Gunpowder Plot,	1605
The Bible translated,	1611	Clarendon born,	1608
Shakespeare dies,	1616		
Milton goes to Cam- bridge,	1625	Thirty Years' War begun,	1618
Bunyan born,	1628	The <i>Mayflower</i> sails,	1620
Dryden born,	1631	Laud, Bp of London,	1628
Milton leaves Cambridge and retires to Horton,	1632		
<i>L'Allegro, Il Penseroso,</i> <i>Lycidas, &amp;c.,</i>	1633-7		
Milton goes abroad,	1638	The Covenant signed,	1638
Milton settles in London,	1639	First Bishops' war,	1639
Newton born,	1642	Civil War begun,	1642
<i>Areopagitica,</i>	1644		

CHRONOLOGICAL TABLE—*Continued*

<i>Erebor oklastes,</i>	1649	Charles I executed,	1649
<i>First Defence,</i>	1651		
<i>Milton becomes blind,</i>	1652	Cromwell Protector,	1653
<i>Paradise Lost begun about</i>	1658	Cromwell dies,	1658
		The Restoration,	1660
		The Plague,	1665
<i>Paradise Lost published,</i>	1667	Clarendon's fall,	1667
<i>Paradise Regained,</i>	1671	France and England	
<i>Samson Agonistes,</i>	1671	attack Holland,	1672
<i>Milton dies,</i>	1674	Clarendon dies,	1674

THE SUBJECT OF *PARADISE LOST*

The subject of the poem as given in Book I is the temptation and fall of man as described in the book of Genesis, that is, his deterioration from the state of perfect goodness and happiness, in which he was created, to one made up of good and evil, of happiness and unhappiness, this fall being symbolised by the expulsion of Adam and Eve from Paradise or Eden. This is the central fact of the story, to it all the rest (Books I.—VIII) is preparatory, and with it the story ends. But the preparatory events are so stupendous in their magnitude, so striking in their character, and described in such impressive language—forming, as they do, the best part of the poem—that they tend to overshadow the doings in the Garden, and so we come to look upon *Paradise Lost* as dealing rather with a series of connected events, of which the ‘fall’ is the first in importance but not in interest. We may, therefore, regard *Paradise Lost* as dealing with the whole universe, in its widest possible aspect, with the origin of its various parts, and their significance for man.

## ANALYSIS OF THE POEM

- (A) The Fall why and how it was brought about I—VIII
- (B) Its results IX—XII
- (C) Man's relation to the Universe and to God Part of V  
(The third point, though not prominent, is very important in the scheme of the poem)



(A) *The Fall why and how it was brought about*

## (1) Heaven, the War

(a) Its Cause, the refusal of Satan and his followers to acknowledge the Son as their head V

(b) The War, the expulsion of the rebels VI

## (2) The Creation of the World and of Man VII, VIII

## (3) Hell

(a) The rebels closed in and stunned by their fall, Satan rallies his followers I

(b) The leaders in Council Satan undertakes to try to ruin Man } II

(c) Hell and Chaos described

(d) Satan's journey through Chaos

## (4) The World, Eden

(a) Satan explores the World III

(b) Adam and Eve in Eden, Satan's plottings, Raphael's warnings. IV and V

(c) The Fall effected IX

(B) *The Results of the Fall*

(1) Punishment pronounced on Tempter and Tempted by the Son X

(2) Sin and Death take possession of the World, but their overthrow by the Son (*i.e.* the Redemption) is foretold. X

(3) Michael reveals the future to Adam, reassures him of Redemption, and leads him and Eve out of Paradise XI and XII

(C) *Man's Relations to the Universe and to God*, as set forth by Raphael in Book V 469-543, may be summed up briefly thus —

"One Almighty is", all things are created by Him, from "one first matter all", all things are perfect in their various degrees, but are more refined and spiritual in proportion as they are near Him. In nature "the grosser feeds the purer", the soil is transformed, through the plant, into flower and fruit, the latter, used as man's nourishment, is "sublimed" into the living force which sustains the mind and the soul

thus there is complete continuity from the lowest forms (*i.e.* mere matter) to the highest (*i.e.* pure spirit), and "all things up to Him return, if not depraved from good" Raphael concludes

"Time may come when men  
With Angels may participate, and find  
No inconvenient diet, nor too light fare,  
And from these corporal nutriments, perhaps,  
Your bodies may at last turn all to spirit,  
Improved by tract of time, and winged ascend  
Ethereal, as we, or may at choice  
Here or in heavenly Paradises dwell,  
If ye be found obedient "

With this compare VII 155, where the Almighty states His purpose in creating Man, viz to replenish Heaven, lest Satan should boast of the damage inflicted. He will, He says, create

"Of one man a race  
Of men innumerable, there to dwell,  
Not here, till, by degrees of merit rused,  
They open to themselves at length the way,  
Up hither, under long obedience tried", &c

In this analysis the topics are arranged in chronological order. The order in the poem, as the references show, is very different, and it may be helpful to indicate it

(1) Milton plunges into the very midst of the whole subject by depicting the rebels lying stunned on the lake after their fall. They are roused by Satan, a council is held, Man's ruin resolved on, and intrusted to Satan. Hell and Chaos are described

I, II

(2) Satan traverses Chaos, and explores the World, finds Eden, and plots the Fall

II-IV

(3) Raphael now visits Adam and Eve. He describes their position in the universe, and warns them of their danger. In order to explain Satan's attitude, and to gratify Adam's curiosity, Raphael begins to narrate the course of events from the beginning—

V

viz. —the War in Heaven and the Expulsion,  
and the Creation of the World

VI

VII

Adam tells Raphael of his finding himself in Eden, and of the prohibition to touch the tree of knowledge. Raphael repeats the warning, and leaves him

VIII

(4) They sin and are expelled.

IX-XII

## THE COSMOLOGY OF *PARADISE LOST*

Much of *Paradise Lost* is occupied with events that take place outside the universe as known to man—in Heaven, Hell, and Chaos, much, too, with matters connected with that universe, while the relations of the various realms to one another, and the nature of man's World as described or assumed in the poem, are so peculiar and so fundamental, that clear ideas on the subject are of the highest importance.

On reading the poem we find that Book I does not begin the story, for there the War in Heaven is over and the rebels are undergoing punishment elsewhere, it is not till Books V-VI that the Angel Raphael is introduced, giving Adam a "full narration" of things from the beginning—and it is

chiefly by means of these later books that we construct the key to the earlier ones

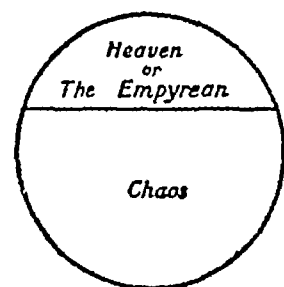


Fig 1

I At the earliest period referred to by Raphael, Space consists of two parts, Heaven or the Empyrean, and Chaos<sup>1</sup> "as yet this World was not", nor Man, nor Hell Heaven alone is created, or formed the rest of space is a blank. This stage we may symbolise<sup>2</sup> by figure 1 Heaven, we

gather, is the region of light and life, the abode of God and the Angels—"the Sons of God" Of its size and shape nothing definite is said It is totally cut off by means

<sup>1</sup> *Heaven*, perhaps that which is 'heaved up' *Empyrean* (Gk.), 'made of fire (the purest of the four elements) *Chaos*, the chasm, cleft, or abyss.

<sup>2</sup> The diagrams are merely symbolic the form of Space, the relative magnitude of Heaven, Chaos and Hell and the exact position of the World are not indicated in the poem

of a crystal floor from Chaos; various ornamental features are mentioned—as gates, battlements, and walls; and its beauty is suggested by descriptions of ideal earthly scenery. “heavenly paradises”. The Angels are of two kinds—Cherubim and Seraphim, arranged in three ranks—Archangels or Chiefs, Princes, and individual Powers or Intelligences,<sup>1</sup> each kind having its special duties. The peculiar nature and mode of existence of these immaterial beings are described—their immortality; their might, their power of assuming any shape, and so forth. In all this Milton follows hints from the Scriptures, especially the vision of St. John (in the Book of *Revelation*), Jewish writings, Dante, and the traditions of the early and middle ages. He cautions us that his language is merely symbolical.

The Almighty, Himself invisible, has His throne on a central mount, clouded in dazzling brightness, where He receives the adoration of His sons, and makes known His commands.

Chaos,<sup>2</sup> “the Deep” or “the Abyss”, is the name which Milton gives to that portion of space which lies outside Heaven. Its nature is incalculable and indescribable, for it consists of that which has not yet been organised into matter,—neither earth, air, fire, nor water. The whole region is utterly devoid of life and light, it is left by the Almighty in utter confusion and darkness—“to the sway of Anarchy, and Night”.

“a dark

Unfathomable ocean, without bound  
Without dimension, where length, breadth, and height  
And time, and place, are lost, where eider Night  
And Chaos, ancestors of Nature, hold  
Eternal anarchy, amidst the noise  
Of endless wars, and in confusion stand  
For Hot, Cold, Moist, and Dry, four champions fierce,  
Strive here for mastery, and to battle bring  
Their embryon atoms” (II 291-300)

<sup>1</sup> Milton.

<sup>2</sup> The fuller description of Chaos and its presiding deity is given in Book II. 895-933.

II This division of Space continues until the revolt of the Angels, which leads to their expulsion the floor of Heaven opens, they are driven out through the gap, and fall through "the Abyss" for nine days Then they come to the place which the Almighty has prepared for them out of a portion

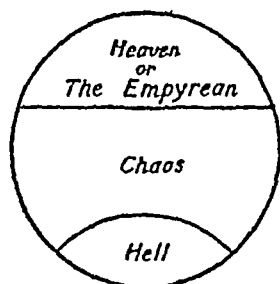


Fig 2

of Chaos It lies open to receive them, closes above them, and imprisons them This new abode of theirs is called Hell it is situated in the part of Space remotest from Heaven, in "the bottomless pit", and is partitioned off from Chaos by walls and roof of fire Its shape is not described, but the roof is said to be vaulted (fig 2) Within it was indeed a place of torment, "created evil, for evil

only good", "a place of fierce extremes", "with many a frozen, many a fiery Alp", "a universe of death", so that Satan exclaims, on surveying it,

" Here at least

We shall be free, the Almighty hath not built  
Here for His envy will not drive us hence '

A means of exit into Chaos is afterwards discovered, through a gateway, guarded by two beings named Sin and Death These open the gate for Satan, but cannot close it again so that the Infernals can henceforth pass out and in at will

III After their fall the Angels lie stunned and bewildered on a burning lake for nine days, and it is during this period that the next change is brought about For some time the Almighty had purposed creating a new World, and placing in it a new and favoured race. At His command the Messiah now issues forth "far into Chaos", and with "the golden compass" "circumscribes this Universe" of Earth, and Planets, and all that is cognisable by man This new World hangs from the floor of Heaven by a golden chain attached to its topmost point, or zenith, but whether it is suspended from the

centre of the Empyrean, and poised about the centre of Space (as suggested in diagram 3), and what its relative size, cannot be determined<sup>1</sup>

Man is thus in a middle position, the Good above, the Evil below, and he is to be connected with both. For the use of the good angels a golden stairway is let down from Heaven, and for the use of the evil ones a broad path, or bridge, is made by Sin and Death through the Deep in the track taken by Satan on his journey of exploration (II 1024, &c)

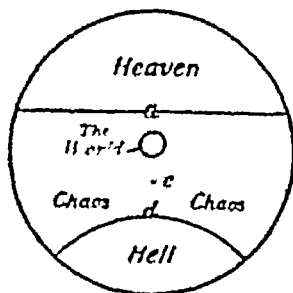


Fig 3

The golden stair can be drawn up as if to secure Heaven against unwished-for visitants, but the lower bridge is never closed. The two roads meet at the same point, where there is an opening affording access to the interior of the World.

IV Let us now look at this new World. It was created primarily<sup>2</sup> for a new race of beings, Man, and his abode, the Earth, is appropriately made its centre. It is a complicated system of ten hollow spheres or shells fitted one within another, and around the solid Earth. Each sphere has a motion of its own, imparted, in the first place, by the outside shell, called the Primum Mobile, or First Moved—how it is moved we are not told. Of these spheres only two are material—the Primum Mobile or hard, external casing, and the next within it, the Crystalline Sphere, which consists of a clear, watery fluid. The first is designed as a protection to the whole system, the latter to moderate the extremes of heat and cold which may permeate the outer framework. The

<sup>1</sup> Professor Maxton makes the radius of the World one third of  $a$  to  $d$ , and consequently the World stretches from  $a$  to  $c$ . This seems to agree with I 73, 74 but not with II 105-3 in which the World appears to Satan in the distance "as a star of smallest magnitude", nor with III 427-8 where the World "from the wall of Heaven, though distant far, some small reflection gains". The force of the passage (I 73-4) depends on the meaning of the term "pole", which is rather vague, and in VII 23, seems applicable to the point  $a$ .

<sup>2</sup> Cp VIII 98-9

remaining eight are, or may be regarded as, mere divisions of space, in which the several planets or orbs have their respective orbits. It was in all probability to account for the different motions of the several planets that the separate revolutions of the spheres were assumed. The seven planetary spheres, beginning with that nearest the Earth, are

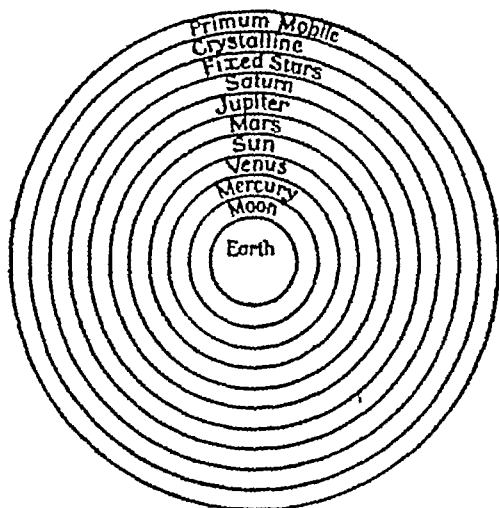


Fig 4

the Moon, Mercury, Venus, the Sun, Mars, Jupiter, Saturn. The eighth sphere contains those stars which occupy a fixed position with regard to one another, and it is therefore called the Fixed or the Firmament. It revolves once daily, carrying all its stars round with it. The Earth is supposed to be stationary.

This theory of the World was gradually given up in favour of the simpler one of Copernicus (1473-1543), which was advocated by Galileo and others, and finally established by Kepler and Newton. According to this the Sun is the centre<sup>1</sup>

<sup>1</sup> More correctly the sun is not at the centre, but at the common focus of the ellipses of the paths described by the planets.

of our universe, and is almost stationary, the Earth and the other planets revolve about it, whilst some of these planets, *e.g.* the Earth, have satellites of their own, and finally the 'fixed stars' are outside the solar universe altogether

Milton was well acquainted with the Copernican system, and may quite possibly have accepted it, but in a poem concerned with topics so far beyond the pale of experience and knowledge, and so full of ancient and mediæval ideas, beliefs, and fancies, the old theory, however erroneous, was not only fitting, but necessary, for it is involved in very many of the thoughts borrowed by Milton, as it is in some of our phrases at this day,<sup>1</sup> in Milton's time it was still generally accepted, and it was undoubtedly more poetical than the new system<sup>2</sup>

## THE METRE

(1) The poem is written in blank verse, or unrimed iambic pentameters, that is, the typical line consists of ten syllables, divided into five feet of two syllables each, the stress falling on the second syllable, *e.g.*—

With gems' | and gold' | en lus' | tre rich' | embla'zed

(2) A repetition of such typical lines, even if possible, would be extremely wearisome, and we find the lines modified in various ways

(a) by an additional syllable at the end of the line, *e.g.*  
I 38,

<sup>1</sup> Professor Masson instances such phrases as 'out of one's sphere'

<sup>2</sup> Consider *e.g.* the quaint fancy of the music of the spheres as expressed by Shakespeare (*Merchant of Venice*, V i 60)—

"There's not the smallest orb which thou behold'st  
But in his motion like an angel sings,  
Still quiring to the young-eyed cherubins  
Such harmony is in immortal souls  
But, whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it."



(b) by additional syllables not at the end, such syllables are usually elided *e.g.*—

Above' | the Aon' | ian mount, | while it' | pursues'  
His tem | ple right | against' | the tem' | ple of God

The *e* of passive participles in *-ed* and *-en* is usually elided

(c) one or even two of the five stresses may be dropped *e.g.*—

A dun | geon hor | rible on all | sides round,

where the stress falls in the third foot owing to the syllable *-ble*

(d) or the stress may be inverted *e.g.*—

Here' for' | his en' | vy will' | not drive' | us hence  
A mund' | not to' | be changed' | by place' | or time'

(The inverted feet are *trochees* )

(3) The *breaks* in the sentences do not come at the ends of the lines only, but the construction is carried on without regard to the division into lines, and we get longer or shorter groups just as the case requires. Thus, the end of a sentence may occur in any part of the line or at the end. This gives ten possible positions, but there are frequently two breaks in one line. The result is such variety in the groupings, and such a fitness between thought and language, that there is never even an approach to monotony

# PARADISE LOST

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## BOOK I

*The subject of the poem, Man's fall    Invocation of the Holy Spirit's  
aid*

OF Man's first disobedience, and the fruit  
Of that forbidden tree, whose mortal taste  
Brought death into the World, and all our woe,  
With loss of Eden, till one greater Man  
Restore us, and regain the blissful seat, 5  
Sing, Heavenly Muse, that on the secret top  
Of Oreb, or of Sinai, didst inspire  
That shepherd who first taught the chosen seed  
In the beginning how the Heavens and Earth  
Rose out of Chaos or, if Sion hill 10  
Delight thee more, and Siloa's brook that flow'q  
Fast by the oracle of God, I thence  
Invoke thy aid to my adventurous song,  
That with no middle flight intends to soar  
Above the Aonian mount, while it pursues 15  
Things unattempted yet in prose or rhyme  
And chiefly thou, O Spirit, that dost prefer  
Before all temples the upright heart and pure,  
Instruct me, for thou know'st, thou from the first  
Wast present, and, with mighty wings outspread,  
Dove-like sat'st brooding on the vast Abyss,  
And mad'st it pregnant what in me is dark  
Illumine, what is low raise and support,  
That to the highth of this great argument

I may assert Eternal Providence, 25  
And justify the ways of God to men

*Man's fall caused by Satan in revenge for his expulsion from Heaven*

Say first—for Heaven hides nothing from thy view,  
Nor the deep tract of hell—say first what cause  
Moved our grand parents, in that happy state,  
Favoured of Heaven so highly, to fall off 30  
From their Creator, and transgress his will  
For one restraint, lords of the World besides  
Who first seduced them to that foul revolt?  
The infernal Serpent, he it was, whose guile,  
Stirred up with envy and revenge, deceived 35  
The mother of mankind, what time his pride  
Had cast him out from Heaven, with all his host  
Of rebel Angels, by whose aid, aspiring  
To set himself in glory above his peers,  
He trusted to have equalled the Most High, 40  
If he opposed, and with ambitious aim  
Against the throne and monarchy of God  
Raised impious war in Heaven and battle proud,  
With vain attempt Him the Almighty Power  
Hurled headlong flaming from the ethereal sky, 45  
With hideous ruin and combustion, down  
To bottomless perdition, there to dwell  
In adamant chains and penal fire,  
Who durst defy the Omnipotent to arms

*Satan, recovering from his stupor, "views the situation" Hell described*

Nine times the space that measures day and night 50  
To mortal men, he, with his horrid crew,  
Lay vanquished, rolling in the fiery gulf,  
Confounded, though immortal But his doom  
Reserved him to more wrath, for now the thought

Both of lost happiness and lasting pain 55  
 Torments him, round he throws his baleful eyes,  
 That witnessed huge affliction and dismay, 24  
 Mixed with obdúrate pride and steadfast hate  
 At once, as far as Angel's ken, he views  
 The dismal situation, waste and wild. 60  
 A dungeon horrible, on all sides round,  
 As one great furnace flamed, yet from those flames  
 No light, but rather darkness visible  
 Served only to discover sights of woe,  
 Regions of sorrow, doleful shades, where peace 65  
 And rest can never dwell, hope never comes  
 That comes to all, but torture without end  
 Still urges, and a fiery deluge, fed  
 With ever-burning sulphur unconsumed.  
 Such place Eternal Justice had prepared 70  
 For those rebellious, here their prison ordained  
 In utter darkness, and their portion set,  
 As far removed from God and light of Heaven,  
 As from the centre thrice to the utmost pole  
 Oh, how unlike the place from whence they fell! 75  
 There the companions of his fall, o'erwhelmed  
 With floods and whirlwinds of tempestuous fire,  
 He soon discerns, and, weltering by his side,  
 One next himself in power, and next in crime,  
 Long after known in Palestine, and named 80  
 Beelzebub To whom the Arch-Enemy, 25  
 And thence in Heaven called Satan, with bold words  
 Breaking the horrid silence, thus began —

*Satan's speech to his comrade Beëlzebub he avows undying hate,  
 and urges "eternal war"*

"If thou beest he—but Oh, how fallen! how changed  
 From him!—who, in the happy realms of light, 85

Clothed with transcendent brightness, didst outshine  
 Myriads, though bright—if he whom mutual league,  
 United thoughts and counsels, equal hope  
 And hazard in the glorious enterprise,  
 Joined with me once, now misery hath joined 90  
 In equal ruin, into what pit thou seest  
 From what highth fallen so much the stronger proved  
 He with his thunder and till then who knew  
 The force of those dire arms? Yet not for those,  
 Nor what the potent Victor in his rage 95  
 Can else inflict, do I repent, or change,  
 Though changed in outward lustre, that fixed mind,  
 And high disdain from sense of injured merit,  
 That with the Mightiest raised me to contend,  
 And to the fierce contention brought along 100  
 Innumerable force of Spirits armed,  
 That durst dislike his reign, and, me preferring,  
 His utmost power with adverse power opposed  
 In dubious battle on the plains of Heaven, 104  
 And shook his throne. What though the field be lost?  
 All is not lost—the unconquerable will,  
 And study of revenge, immortal hate,  
 And courage never to submit or yield  
 And what is else not to be overcome }  
 That glory never shall his wrath or might 110  
 Extort from me. To bow and sue for grace  
 With suppliant knee, and deify his power  
 Who, from the terror of this arm, so late  
 Doubted his empire—that were low indeed,  
 That were an ignominy and shame beneath 115  
 This downfall; Since, by fate, the strength of gods,  
 And this empyrean substance, cannot fail,  
 Since, through experience of this great event,  
 In arms not worse, in foresight much advanced,

We may with more successful hope resolve 120  
 To wage by force or guile eternal war,  
 Irreconcilable to our grand foe,  
 Who now triumphs, and in the excess of joy  
 Sole reigning holds the tyranny of Heaven " ?  
 So spake the apostate Angel, though in pain, 125  
 Vaunting aloud, but racked with deep despair,  
 And him thus answered soon his bold compeer —

*Beelzebub's reply he is less hopeful — 'What avails it if we live  
 only to suffer?'*

" O Prince, O Chief of many thronèd powers  
 That led the embattled Seraphim to war  
 Under thy conduct, and, in dreadful deeds 130  
 Fearless, endangered Heaven's perpetual King,  
 And put to proof his high supremacy,  
 Whether upheld by strength, or chance, or fate!  
 Too well I see and rue the dire event *in - same*  
 That, with sad overthrow and foul defeat, 135  
 Hath lost us Heaven, and all this mighty host  
 In horrible destruction laid thus low,  
 As far as gods and Heavenly essences *beings*  
 Can perish for the mind and spirit remains  
 Invincible, and vigour soon returns, 140  
 Though all our glory extinct, and happy state  
 Here swallowed up in endless misery  
 But what if he our conqueror (whom I now  
 Of force believe almighty, since no less  
 Than such could have o'erpowered such force as ours)  
 Have left us this our spirit and strength entire, 146  
 Strongly to suffer and support our pains,  
 That we may so suffice his vengeful ire,  
 Or do him mightier service as his thralls *slaves*  
 By right of war, whate'er his business be, 150

Here in the heart of Hell to work in fire,  
 Or do his errands in the gloomy Deep?  
 What can it then avail though yet we feel  
 Strength undiminished, or eternal being  
 To undergo eternal punishment?" 155  
 Whereto with speedy words the Arch-Fiend replied —

*Satan's rejoinder 'Revenge is sweet, -we can live to thwart our enemy'*

“ Fallen Cherub, to be weak is miserable,  
 Doing or suffering; but of this be sure—  
 To do aught good never will be our task,  
 But ever to do ill our sole delight, 160  
 As being the contrary to his high will  
 Whom we resist If then his providence  
 Out of our evil seek to bring forth good,  
 Our labour must be to pervert that end,  
 And out of good still to find means of evil, 165  
 Which ofttimes may succeed so as perhaps  
 Shall grieve him, if I fail not, and disturb  
 His inmost counsels from their destined aim

*'The storm is over let us muster our forces and consult together'*

But see! the angry victor hath recalled  
 His ministers of vengeance and pursuit 170  
 Back to the gates of Heaven the sulphurous hail,  
 Shot after us in storm, o'erblown hath laid  
 The fiery surge that from the precipice  
 Of Heaven received us falling, and the thunder,  
 Winged with red lightning and impetuous rage, 175  
 Perhaps hath spent his shafts, and ceases now  
 To bellow through the vast and boundless Deep  
 Let us not slip the occasion, whether scorn  
 Or satiate fury yield it from our foe  
 Seest thou yon dreary plain, forlorn and wild, 180

The seat of desolation, void of light,  
 Save what the glimmering of these livid flames  
 Casts pale and dreadful? Thither let us tend  
 From off the tossing of these fiery waves,  
 There rest, if any rest can harbour there, 185  
 And, reassembling our afflicted powers,  
 Consult how we may henceforth most offend  
 Our enemy, our own loss how repair,  
 How overcome this dire calamity,  
 What reinforcement we may gain from hope, 190  
 If not, what resolution from despair "

*Satan's vastness suggested by comparisons*

Thus Satan, talking to his nearest mate,  
 With head uplift above the wave, and eyes  
 That sparkling blazed, his other parts besides  
 Prone on the flood, extended long and large, 195  
 Lay floating many a rood, in bulk as huge  
 As whom the fables name of monstrous size,  
Titanian or Earth-born, that warred on Jove,  
Briareos or Typhon, whom the den  
 By ancient Tarsus held, or that sea-beast 200  
Leviathan, which God of all his works  
 Created hugest that swim the ocean stream  
 Him, haply slumbering on the Norway foam,  
 The pilot of some small night-foundered skiff,  
 Deeming some island, oft, as seamen tell, 205  
 With fixed anchor in his scaly rind,  
 Moors by his side under the lee, while night  
Invests the sea, and wished morn delays

*He is allowed to rise*

So stretched out huge in length the Arch-Fiend lay,  
 Chained on the burning lake, nor ever thence 210



Had risen, or heaved his head, but that the will  
 And high permission of all-ruling Heaven  
 Left him at large to his own dark designs,  
 That with reiterated crimes he might  
 Heap on himself damnation, while he sought 215  
 Evil to others, and enraged might see  
 How all his malice served but to bring forth  
 Infinite goodness, grace, and mercy, shown  
 On Man by him seduced, but on himself  
 Treble confusion, wrath, and vengeance poured 220

*Satan and Beelzebub fly to land the land described*

Forthwith upright he rears from off the pool  
 His mighty stature, on each hand the flames  
 Driven backward slope their pointing spires, and, rolled  
 In billows, leave in the midst a horrid vale  
 Then with expanded wings he steers his flight 225  
 Aloft, incumbent on the dusky air,  
 That felt unusual weight, till on dry land  
 He lights—if it were land that ever burned  
 With solid, as the lake with liquid fire,  
 And such appeared in hue as when the force 230  
 Of subterranean wind transports a hill  
 Torn from Pelorus, or the shattered side  
 Of thundering Ætna, whose combustible  
 And fueled entrails, thence conceiving fire, 235  
 Sublimed with mineral fury, aid the winds,  
 And leave a singed bottom all involved  
 With stench and smoke. Such resting found the sole  
 Of unblest feet. Him followed his next mate,  
 Both glorying to have scaped the Stygian flood  
 As gods, and by their own recovered strength, 240  
 Not by the sufferance of supernal power

*Satan's soliloquy on viewing their new abode*

"Is this the region, this the soil, the clime,"  
 Said then the lost Archangel, "this the seat  
 That we must change for Heaven? this mournful gloom  
 For that celestial light? Be it so, since he 245  
 Who now is sovran can dispose and bid  
 What shall be right farthest from him is best,  
 Whom reason hath equalled, force hath made supreme  
 Above his equals Farewell, happy fields,  
 Where joy for ever dwells! Hail, horrors! hail, 250  
 Infernal world! and thou, profoundest Hell,  
 Receive thy new possessor—one who brings  
 A mind not to be changed by place or time  
 The mind is its own place, and in itself  
 Can make a Heaven of Hell, a Hell of Heaven 255  
 What matter where, if I be still the same,  
 And what I should be, all but less than he  
 Whom thunder hath made greater? Here at least  
 We shall be free, the Almighty hath not built  
 Here for his envy, will not drive us hence 260  
 Here we may reign secure, and, in my choice,  
 To reign is worth ambition, though in Hell  
 Better to reign in Hell than serve in Heaven

*They agree to rouse and rally their followers*

But wherefore let we then our faithful friends,  
 The associates and co-partners of our loss, 265  
 Lie thus astonished on the oblivious pool,  
 And call them not to share with us their part  
 In this unhappy mansion, or once more  
 With rallied arms to try what may be yet  
 Regained in Heaven, or what more lost in Hell?" 270  
 So Satan spake, and him Beelzebub  
 Thus answered —"Leader of those armies bright

Which, but the Omnipotent, none could have foiled!  
 If once they hear that voice, their liveliest pledge of  
 Of hope in fears and dangers—heard so oft  
 In worst extremes, and on the perilous edge  
 Of battle, when it raged, in all assaults  
 Their surest signal—they will soon resume  
 New courage, and revive, though now they lie  
Groveling and prostrate on yon lake of fire, 280  
 As we erewhile, astounded and amazed,  
 No wonder, fallen such a pernicious highth!”

*The appearance of Satan as he makes for the shore, and of his  
 legions as they lie on the lake.*

He scarce had ceased when the superior Fiend  
 Was moving toward the shore, his ponderous shield,  
 Ethereal temper, massy, large, and round, 285  
 Behind him cast. The broad circumference  
 Hung on his shoulders like the moon, whose orb  
 Through optic glass the Tuscan artist views *Quoted*  
 At evening, from the top of Fesolè,  
 Or in Valdarno, to descry new lands, 290  
 Rivers, or mountains, in her spotty globe  
 His spear—to equal which the tallest pine  
 Hewn on Norwegian hills, to be the mast  
 Of some great ammiral, were but a wand—*Quoted*  
 He walked with, to support uneasy steps 295  
 Over the burning marle, not like those steps  
 On Heaven's azure, and the torrid clime  
 Smote on him sore besides, vaulted with fire.  
 Nathless he so endured, till on the beach  
 Of that inflamed sea he stood, and called 300  
 His legions—Angel forms, who lay entranced,  
 Thick as autumnal leaves that strew the brooks  
 In Vallombrosa. where the Etrurian shades

High over-arched imbower, or scattered sedge  
 Afloat, when with fierce winds Orion armed 305  
 Hath vexed the Red-Sea coast, whose waves o'erthrew  
Busiris and his Memphian Chivalry, *h. v. 10*  
 While with perfidious hatred they pursued  
 The sojourners of Goshen, who beheld *Drachm.*  
 From the safe shore their floating carcasses *P. 100 8310*  
 And broken chariot-wheels So thick bestrewn, *h. v. 11*  
 Abject and lost, lay these, covering the flood,  
 Under amazement of their hideous change

*Satan taunts them for their inactivity, and calls them to arms*

He called so loud, that all the hollow deep  
 Of Hell resounded "Princes, Potentates, 315  
 Warriors, the flower of Heaven—once yours; now lost,  
 If such astonishment as this can seize  
 Eternal Spirits! Or have ye chosen this place  
 After the toil of battle to repose  
 Your wearied virtue, for the ease you find *h. v. 12* 320  
 To slumber here, as in the vales of Heaven?  
 Or in this abject posture have ye sworn  
 To adore the conqueror, who now beholds  
 Cherub and Seraph rolling in the flood  
 With scattered arms and ensigns, till anon 325  
 His swift pursuers from Heaven-gates discern  
 The advantage, and, descending, tread us down  
 Thus drooping, or with linked thunderbolts  
 Transfix us to the bottom of this gulf?—  
Awake, arise, or be for ever fallen!" 330

*Their appearance their multitude suggested by comparisons*

They heard, and were abashed, and up they sprung  
 Upon the wing, as when men wont to watch,  
 On duty sleeping found by whom they dread,

Rouse and bestir themselves ere well awake.  
 Nor did they not perceive the evil plight 335  
 In which they were, or the fierce pains not feel,  
 Yet to their General's voice they soon obeyed  
 Innumerable. As when the potent rod  
 Of Amram's son, in Egypt's evil day,  
 Waved round the coast, up-called a pitchy cloud 340  
 Of locusts, warping on the eastern wind,  
 That o'er the realm of impious Pharaoh hung  
 Like night, and darkened all the land of Nile,  
 So numberless were those bad Angels seen  
 Hovering on wing under the cope of Hell, 345  
 'Twixt upper, nether, and surrounding fires,  
 Till, as a signal given, the uplifted spear  
 Of their great Sultan waving to direct  
 Their course, in even balance down they light  
 On the firm brimstone, and fill all the plain 350  
 A multitude like which the populous North  
 Poured never from her frozen loins to pass  
 Rhene or the Danaw, when her barbarous sons  
 Came like a deluge on the South, and spread  
 Beneath Gibraltar to the Libyan sands 355

*The leaders come forward—for the time being, nameless*

Forthwith, from every squadron and each band,  
 The heads and leaders thither haste where stood  
 Their great Commander—godlike shapes, and forms  
 Excelling human, princely dignities,  
 And powers that erst in Heaven sat on thrones, 360  
 Though of their names in Heavenly records now  
 Be no memorial, blotted out and raised  
 By their rebellion from the Books of Life.  
 Nor had they yet among the sons of Eve  
 Got them, new names, till, wandering o'er the Earth, 365

Through God's high sufferance for the trial of Man,  
 By falsities and lies the greatest part  
 Of Mankind they corrupted to forsake  
 God their Creator, and the invisible  
 Glory of him that made them to transform 370  
 Oft to the image of a brute, adorned  
 With gay religions full of pomp and gold,  
 And devils to adore for deities  
 Then were they known to men by various names,  
 And various idols through the heathen world 375

*The leaders enumerated as d described under the names they  
 afterwards acquired as heathen deities*

Say, Muse, their names then known, who first, who last,  
 Roused from the slumber on that fiery couch,  
 At their great Emperor's call, as next in worth  
 Came singly where he stood on the bare strand,  
 While the promiscuous crowd stood yet aloof 380  
 The chief were those who, from the pit of Hell  
 Roaming to seek their prey on Earth, durst fix  
 Their seats, long after, next the seat of God,  
 Their altars by his altar, gods adored  
 Among the nations round, and durst abide 385  
 Jehovah thundering out of Sion, throned  
 Between the Cherubim, yea, often placed  
 Within his sanctuary itself their shrines,  
 Abominations, and with cursed things  
 His holy rites and solemn feasts profaned, 390  
 And with their darkness durst affront his light.  
 First, Moloch, horrid king, besmeared with blood  
 Of human sacrifice, and parents' tears  
 Though, for the noise of drums and timbrels loud,  
 Their children's cries unheard that passed through fire  
 To his grim idol Him the Ammonite 396

Worshipped in Rabba and her watery plain,  
 In Argob and in Bashan, to the stream  
 Of utmost Arnōn Nor content with such  
 Audacious neighbourhood, the wisest heart 400  
 Of Solomon he led by fraud to build  
 His temple right against the temple of God,  
 On that opprobrious hill, and made his grove  
 The pleasant valley of Hinnom, Tophet thence  
 And black Gehenna called, the type of Hell 405  
 Next Chemos, the obscene dread of Moab's sons,  
 From Aroer to Nebo and the wild  
 Of southmost Abarim, in Hesebon  
 And Horonaim, Seon's realm, beyond  
 The flowery dale of Sibma clad with vines, 410  
 And Eleale to the Asphaltic pool  
 Peor his other name, when he enticed  
 Israel in Sittim, on their march from Nile,  
 To do him wanton rites, which cost them woe.  
 Yet thence his lustful orgies he enlarged 415  
 Even to that hill of scandal, by the grove  
 Of Moloch homicide, lust hard by hate,  
 Till good Josiah drove them thence to Hell  
 With these came they who, from the bordering flood  
 Of old Euphrates to the brook that parts 420  
 Egypt from Syrian ground, had general names  
 Of Baalim and Ashtaroth—those male,  
 These feminine { For Spirits, when they please,  
 Can either sex assume, or both, so soft  
 And uncompounded is their essence pure, 425  
 Not tied or manacled with joint or limb,  
 Nor founded on the brittle strength of bones,  
 Like cumbrous flesh, but in what shape they choose,  
 Dilated or condensed, bright or obscure,  
 Can execute their aery purposes, 430

And works of love or enmity fulfil.  
 For those the race of Israel off forsook  
 Their living Strength, and unfrequented left<sup>2</sup>  
 His righteous altar, bowing lowly down  
 To bestial gods, for which their heads, as low<sup>1</sup> 435  
 Bowed down in battle, sunk before the spear  
 Of despicable foes With these in troop  
 Came Ashtoreth, whom the Phœnicians called  
 Astarte, Queen of Heaven, with crescent horns,  
 To whose bright image nightly by the moon 440  
 Sidonian virgins paid their vows and songs,  
 In Sion also not unsung, where stood  
 Her temple on the offensive mountain, built  
 By that uxorious king whose heart, though large  
 Beguiled by fair idolatresses, fell 445  
 To idols foul Thammuz came next behind,  
 Whose annual wound in Lebanon allured  
 The Syrian damsels to lament his fate  
 In amorous ditties all a summer's day,  
 While smooth Adonis from his native rock 450  
 Ran purple to the sea, supposed with blood  
 Of Thammuz yearly wounded the love-tale  
 Infected Sion's daughters with like heat,  
 Whose wanton passions in the sacred porch  
 Ezekiel saw, when, by the vision led, 455  
 His eye surveyed the dark idolatries  
 Of alienated Judah Next came one  
 Who mourned in earnest, when the captive ark  
 Maimed his brute image, head and hands lopt off,  
 In his own temple, on the grunsel-edge, 460  
 Where he fell flat and shamed his worshippers  
Dagon his name, sea-monster, upward man  
 And downward fish, yet had his temple high  
 Reared in Azotus, dreaded through the coast



Of Palestine, in Gath and Ascalon, 465  
 And Accaron and Gaza's frontier bounds  
 Him followed Rimmon, whose delightful seat  
 Was fair Damascus, on the fertile banks  
 Of Abana and Pharphar, lucid streams  
 He also against the house of God was bold 470  
 A leper once he lost, and gained a king—  
 Ahaz, his sottish conqueror, whom he drew  
 God's altar to disparage and displace  
 For one of Syrian mode, whereon to burn  
 His odious offerings, and adore the gods 475  
 Whom he had vanquished After these appeared  
 A crew who, under names of old renown—  
 Osiris, Isis, Orus, and their train—  
 With monstrous shapes and sorceries abused  
 Fanatic Egypt and her priests to seek 480  
 Their wandering gods disguised in brutish forms  
 Rather than human Nor did Israel scape  
 The infection, when their borrowed gold composed  
 The calf in Oreb, and the rebel king  
 Doubled that sin in Bethel and in Dan, 485  
 Likening his Maker to the grazed ox—  
 Jehovah, who, in one night, when he passed  
 From Egypt marching, equalled with one stroke  
 Both her first-born and all her bleating gods  
 Behal came last, than whom a Spirit more lewd 490  
 Fell not from Heaven, or more gross to love  
 Vice for itself To him no temple stood  
 Or altar smoked, yet who more oft than he  
 In temples and at altars, when the priest  
 Turns atheist, as did Eli's sons, who filled 495  
 With lust and violence the house of God?  
 In courts and palaces he also reigns,  
 And in luxurious cities, where the noise

Of not ascends above their loftiest towers,  
 And injury and outrage, and, when night  
 Darkens the streets, then wander forth the sons 500  
 Of Belial, flown with insolence and wine  
 Witness the streets of Sodom, and that night  
 In Gibeah, when the hospitable door  
 Exposed a matron, to avoid worse rape. 505  
 These were the prime in order and in might  
 The rest were long to tell, though far renowned,  
 The Ionian gods of Javan's issue held  
 Gods, yet confessed later than Heaven and Earth,  
 Their boasted parents,—Titan, Heaven's first-born, 510  
 With his enormous brood, and birthright seized  
 By younger Saturn he from mightier Jove,  
 His own and Rhea's son, like measure found,  
 So Jove usurping reigned These, first in Crete  
 And Ida known, thence on the snowy top, 515  
 Of cold Olympus ruled the middle air,  
 Their highest Heaven, or on the Delphian cliff,  
 Or in Dodona, and through all the bounds  
 Of Doric land, or who with Saturn old  
 Fled over Adria to the Hesperian fields, 520  
 And o'er the Celtic roamed the utmost isles

*The leaders having assembled, Satan cheers them and bids Azazel  
 raise the standard*

All these and more came flocking, but with looks  
 Downcast and damp, yet such wherein appeared  
 Obscure some glimpse of joy to have found their Chief  
 Not in despair, to have found themselves not lost 525  
 In loss itself, which on his countenance cast  
 Like doubtful hue But he, his wonted pride  
 Soon recollecting, with high words, that bore  
 Semblance of worth, not substance, gently raise

Their fainting courage, and dispelled their fears 530  
 Then straight commands that, at the warlike sound  
 Of trumpets loud and clarions, be upreared *an altar*  
 His mighty standard That proud honour claimed *about*  
 Azazel as his right, a Cherub tall

Who forthwith from the glittering staff unfurled 535  
 The imperial ensign, which, full high advanced,  
 Shone like a meteor streaming to the wind,  
 With gems and golden lustre rich imblazed,  
 Seraphic arms and trophies, all the while  
 Sonorous metal blowing martial sounds 540  
 At which the universal host up sent  
 A shout that tore Hell's concave, and beyond *veiled*  
 Frighted the reign of Chaos and old Night *the end*

*Thereupon their followers form in battle array and march to  
 Dorian music*

All in a moment through the gloom were seen  
 Ten thousand banners rise into the air,  
 With orient colours waving with them rose  
 A forest huge of spears, and thronging helms  
 Appeared, and serried shields in thick array  
 Of depth immeasurable. Anon they move  
 In perfect phalanx to the Dorian mood *the*  
 Of flutes and soft recorders—such as raised *these*  
 To highth of noblest temper heroes old  
 Arming to battle, and instead of rage *the*  
 Deliberate valour breathed, firm, and unmoved  
 With dread of death to flight or foul retreat,  
 Nor wanting power to mitigate and swage  
 With solemn touches troubled thoughts, and chase  
 Anguish and doubt and fear and sorrow and pain  
 From mortal or immortal minds Thus they,  
 Breathing united force with fixed thought,

Moved on in silence to soft pipes that charmed  
 Their painful steps o'er the burnt soil And now

*Satan views his army, compared with which the greatest forces of  
 ancient or mediæval times are insignificant*

Advanced in view they stand—a horrid front  
 Of dreadful length and dazzling arms, in guise  
 Of warriors old, with ordered spear and shield,

Awaiting what command their mighty Chief  
 Had to impose He through the armèd files  
 Darts his experienced eye, and soon traverse

The whole battalion views—their order due  
 Their visages and stature as of gods,  
 Their number last he sums And now his heart

Distends with pride, and, hardening in his strength,  
 Glories for never, since created Man,  
 Met such embodied force as, named with these,  
 Could merit more than that small infantry

Warred on by cranes—though all the giant brood  
 Of Phlegra with the heroic race were joined

That fought at Thebes and Ilium, on each side  
 Mixed with auxiliar gods, and what resounds  
 In fable or romance of Uther's son,

Begirt with British and Armoric knights,  
 And all who since, baptized or infidel,  
 Fought in Aspramont or Montalban,  
 Damasco, or Marocco, or Trebisonde,

Or whom Biserta sent from Afric shore,  
 When Charlemain with all his peerage fell  
 By Pontarabbia Thus far these beyond  
 Compare of mortal prowess, yet observed

*The appearance of Satan and his host suggested by various  
 similes*

Their dread Commander He, above the rest  
 In shape and gesture proudly eminent,

Stood like a tower His form had yet not lost  
 All her original brightness, nor appeared  
 Less than archangel ruined, and the excess  
 Of glory obscured as when the sun new-risen  
 Looks through the horizontal misty air 595  
 Shorn of his beams, or, from behind the moon,  
 In dim eclipse, disastrous twilight sheds  
 On half the nations, and with fear of change  
 Perplexes monarchs Darkened so, yet shone  
 Above them all the Archangel but his face 600  
 Deep scars of thunder had intrenched, and care  
 Sat on his faded cheek, but under brows  
 Of dauntless courage, and considerate pride  
 Waiting revenge. Cruel his eye, but cast  
 Signs of remorse and passion, to behold 605  
 The fellows of his crime, the followers rather  
 (Far other once beheld in bliss), condemned  
 For ever now to have their lot in pain—  
 Millions of Spirits for his fault amerced  
 Of Heaven, and from eternal splendours flung 610  
 For his revolt—yet faithful how they stood,  
 Their glory withered, as, when Heaven's fire  
 Hath scathed the forest oaks or mountain pines,  
 With singed top their stately growth, though bare,  
 Stands on the blasted heath. He now prepared 615  
 To speak, whereat their doubled ranks they bend  
 From wing to wing, and half enclose him round  
 With all his peers attention held them mute  
 Thrice he assayed, and thrice, in spite of scorn,  
 Tears, such as Angels weep, burst forth at last 620  
 Words interwove with sighs found out their way —

*Satan bargues his host 'their defeat' was due to ignorance of the enemy's strength'*

"O myriads of immortal Spirits! O Powers  
 Matchless, but with the Almighty—<sup>and</sup> that strife  
 Was not inglorious, though the event was dire,  
 As this place testifies, and this dire change 625  
 Hateful to utter But what power of mind,  
 Foreseeing or presaging from the depth  
 Of knowledge past or present, could have feared,  
 How such united force of gods, how such ~~we~~ <sup>we</sup>  
 As stood like these, could ever know repulse? 630  
 For who can yet believe, though after loss,  
 That all these puissant legions, whose exile  
 Hath emptied Heaven, shall fail to reascend,  
 Self-raised, and repossess their native seat?  
 For me, be witness all the host of Heaven, 635  
 If counsels different, or dangers shunned  
 By me, have lost our hopes But he who reigns  
 Monarch in Heaven till then as one secure  
 Sat on his throne, upheld by old repute,  
 Consent or custom, and his regal state 640  
 Put forth at full, but still his strength concealed—  
 Which tempted our attempt, and wrought our fall

*Henceforth they must oppose him by guile, a hint to the new formed world suggested, 'war resolved on'*

Henceforth his might we know, and know our own,  
 So as not either to provoke, or dread  
 New war provoked our better part remains 645  
 To work in close design, by fraud or guile,  
 What force effected not, that he no less  
 At length from us may find, who overcomes  
 (By force hath overcome but half his foe)  
 Space may produce new worlds, whereof so rise 650

There went a flame in Heaven that he ere long  
Intended to create, and therein plant  
A generation whom his choice regard  
Should favour equal to the Sons of Heaven  
Thither, if but to pry, shall be perhaps  
Our first eruption—thither, or elsewhere,  
For this infernal pit shall never hold  
Celestial Spirits in bondage, nor the Abyss  
Long under darkness cover But these thoughts  
Full counsel must mature Peace is despaired;  
For who can think submission? War, then, war  
Open or understood, must be resolved "

He spake, and, to confirm his words, out-flew  
Millions of flaming swords, drawn from the thighs  
Of mighty Cherubim, the sudden blaze  
Far round illumined Hell      Highly they raged  
Against the Highest, and fierce with grasped arms  
Clashed on their sounding shields the din of war  
Hurling defiance toward the vault of Heaven

*Led by Mammon they quarry gold and cast it, ready for use in  
building their palace*

There stood a hill not far, whose grisly top <sup>horrible</sup> belched  
Belched fire and rolling smoke, the rest entire  
Shone with a glossy scurf—undoubted sign  
That in his womb was hid metallic ore,  
The work of sulphur Thither, winged with speed,  
A numerous brigad hastened as when bands  
Of pioners, with spade and pickaxe armed,  
Forerun the royal camp, to trench a field,  
Or cast a rampart Mammon led them on—  
Mammon, <sup>and mean</sup> the least erected Spirit that fell  
From Heaven, for even in Heaven his looks and thoughts  
Were always downward bent, admiring more

The riches of Heaven's pavement, trodden gold,  
 Than aught divine or holy else enjoyed  
 In vision beatific. By him first  
 Men also, and by his suggestion taught,  
 Ransacked the centre, and with impious hands  
 Rifled the bowels of their mother Earth  
 For treasures better hid. Soon had his crew  
 Opened into the hill a spacious wound,  
 And digged out ribs of gold. Let none admire  
 That riches grow in Hell; that soil may best  
 Deserve the precious bane. And here let those  
 Who boast in mortal things, and wondering tell  
 Of Babel, and the works of Memphian kings,  
 Learn how their greatest monuments of fame,  
 And strength, and art, are easily outdone  
 By Spirits reprobate, and in an hour rejoice  
 What in an age they, with incessant toil  
 And hands innumerable, scarce perform  
 Nigh on the plain, in many cells prepared,  
 That underneath had veins of liquid fire  
 Sluiced from the lake, a second multitude  
 With wondrous art founded the massy ore, melting  
 Severing each kind, and scummed the bullion-dross  
 As third as soon had formed within the ground  
 A various mould, and from the boiling cells  
 By strange conveyance filled each hollow nook,  
 As in an organ, from one blast of wind,  
 To many a row of pipes the sound-board breathes

*Pandemonium described its architect, Moloch*

Anon out of the earth a fabric huge  
 Rose, like an exhalation, with the sound  
 Of dulcet symphonies and voices sweet—  
 Built like a temple, where pilasters round



Were set, and Doric pillars overlaid  
 With golden architrave, nor did there want 715  
 Cornice or frieze with bossy sculptures graven  
 The roof was fretted gold Not Babylon  
 Nor great Alcairō such magnificence  
 Equalled in all their glories, to enshrine  
 Belus or Serapis their gods, or seat 720  
 Their kings, when Egypt with Assyria strove  
 In wealth and luxury The ascending pile  
 Stood fixed her stately highth, and straight the doors,  
 Opening their brazen folds, discover, wide *Show*  
 Within, her ample spaces o'er the smooth 725  
 And level pavement from the archèd roof,  
 Pendent by subtle magic, many a row  
 Of starry lamps and blazing cressets, fed  
 With naphtha and asphaltus, yielded light  
 As from a sky The hasty multitude 730  
 Admiring entered, and the work some praise,  
 And some the architect His hand was known  
 In Heaven by many a towered structure high,  
 Where sceptred Angels held their residence,  
 And sat as princes, whom the supreme King 735  
 Exalted to such power, and gave to rule,  
 Each in his Hierarchy, the Orders bright.  
 Nor was his name unheard or unadored  
 In ancient Greece, and in Ausonian land  
 Men called him Mulciber, and how he fell 740  
 From Heaven they fabled, thrown by angry Jove  
 Sheer o'er the crystal battlements from morn  
 To noon he fell, from noon to dewy eve,  
 A summer's day, and with the setting sun  
 Dropped from the zenith, like a falling star, 745  
 On Lemnos, the Ægean isle. Thus they relate,  
 Erring, for he with this rebellious rout

Fell long before, nor aught,availed him now  
 To have built in Heaven high towers, nor did he scape p  
 • By all his engines, but was headlong sent, 750  
 With his industrious crew, to build in Hell

*"The worthiest" summoned to a council, they and their attend  
 ants swarm in, and fill the hall "both on the ground and in  
 the air"*

Meanwhile the wingèd heralds, by command  
 Of sovran power, with awful ceremony *solemn*  
 And trumpet's sound, throughout the host proclaim  
 A solemn council forthwith to be held 755  
 At Pandemonium, the high capital  
 Of Satan and his peers Their summons called  
 From every band and squarèd regiment  
 By place or choice the worthiest they anon  
 With hundreds and with thousands trooping came 760  
 Attended All access was thronged, the gates  
 And porches wide, but chief the spacious hall  
 (Though like a covered field, where champions bold  
 Wont ride in armed, and *before* at the Soldan's chair  
 Defied the best of Panim chivalry *muslim* 765  
 To mortal combat, or career with lance),  
 Thick swarmed, both on the ground and in the air,  
 Brushed with the hiss of rustling wings As bees  
 In spring-time, when the sun with Taurus rides, 2  
 Pour forth their populous youth about the hive 770  
 In clusters, they among fresh dews and flowers  
 Fly to and fro, or on the smoothèd plank,  
 The suburb of their straw-built citadel,  
 New rubbed with balm, expatiate, and confer *in discourse*  
 Their state affairs so thick the aery crowd *spirits* 775  
 Swarmed and were straitened, till, the signal given,

*The followers, at a signal, all contract the leaders hold a council*

Behold a wonder! They, but now who seemed  
 In bigness to surpass Earth's giant sons,  
 Now less than smallest dwarfs, in narrow room  
 Throng numberless—like that pygmean race 780  
 Beyond the Indian mount, or faery elves,  
 Whose midnight revels, by a forest side,  
 Or fountain, some belated peasant sees,  
 Or dreams he sees, while overhead the moon  
 Sits arbitress, and nearer to the Earth 785  
 Wheels her pale course they, on their mirth and dance  
 Intent, with jocund music charm his ear,  
 At once with joy and fear his heart rebounds  
 Thus incorporeal Spirits to smallest forms  
 Reduced their shapes immense, and were at large, 790  
 Though without number still, amidst the hall  
 Of that infernal court But far within,  
 And in their own dimensions like themselves,  
 The great Seraphic Lords and Cherubim  
 In close recess and secret conclave sat, 795  
 A thousand demigods on golden seats,  
 Frequent and full After short silence then,  
 And summons read, the great consult began

# APPENDICES

## MILTON'S LATINISMS

Many of the peculiarities of syntax and idiom found in *Paradise Lost* are not peculiar to Milton, but are characteristic of Elizabethan and seventeenth century writers generally. Milton, however, indulges in Latinisms to a much greater extent than any other great English writer. There was a general tendency among the scholars of the period following the Revival of Learning to introduce Latin words and constructions into their vernaculars, and to assimilate their grammar to that of the classical languages, just as in India there has been a tendency to introduce Sanskrit into the non-Sanskritic languages, and as there is now a tendency to introduce English words and idioms into all the Indian vernaculars. Milton was a keen student of the classics, and wrote Latin poems when still a youth. He even considered at one time whether he should not employ Latin as the language of the great epic he was planning, but fortunately he was wise enough to decide in favour of the use of the vernacular. In middle life he not only was Latin secretary to the Government, but also wrote many controversial pamphlets in Latin—pamphlets intended for continental as well as English readers. This constant use of Latin probably affected his English style, for it is noteworthy that his later poems

contain more Latinisms than his earlier ones.

Milton's Latinisms may be divided into three classes. First, he constantly uses in their Latin meaning English words derived from Latin which are now used in a sense different from that of their Latin originals. Numerous examples of this will be pointed out in the notes.

Second, Milton constantly makes use of Latin constructions and idioms, especially of such as are conducive to brevity of style by the omission of such words as pronouns and conjunctions. Many of the ellipses in which Milton abounds are really Latinisms, and his constant use of the case absolute is much more Latin than English. One of his special Latinisms is the participial construction, of which 'never since created man', l. 573, is an example.

Third, in many cases the whole arrangement of the words in a clause, or of the clauses in a sentence, is influenced by Latin syntax. The English syntax is in many passages, to quote Professor Masson, "all but supplanted by Latin constructions." It is not only that Latin phrases and idioms are translated, it is that Milton bends, arranges, and builds up his own uninflected or scarce-inflected English on the system of the Latin syntax."



TABLE OF DEITIES—*Continued*

Lines.	Deities	By whom Worshipped	Character	Scripture References
457- 466	DAGON	The Philis- tines (Azot- us=Ashdod, Accaron= Ekron)	Fish (?) and corn god Had the face and hands of a man, and the tail of a fish	Judges vii. 22 For the allusion see 1 Sam i. 4 "Dagon was fallen to the ground and the head and the palms were cut off upon the threshold
467- 476	RIMMON	The Syrians (at Damas- cus)		Naaman, a Syrian general when cured by Elisha of leprosy, forsook Rimmon (2 Ki v) Later, Ahaz, king of Judah, set up a Syrian altar (2 Kings xvi)
476- 489	OSIRIS ISIS, and ORUS	The Egypt- ians	<i>Osiris</i> ('the Good'), <i>Isis</i> , his consort and <i>Orus</i> their son Osiris has another son Typhon ('evil'), with whom he is ever in conflict but through the help of Isis and Orus is never overcome. Osiris was wor- shipped under the form of a bull ( <i>Apis</i> ), Isis, of a woman with cow's horns	
490- 505	[BELIAL (Hebrew wickedness, worthless- ness), not a god, but a personi- fication of evil]		Whereas the deities are identified with open, acknowledged wickedness 'Belial' is used by Milton to symbolize the evil that is secret, or dis- guised under the cloak of religion wealth, or rank	

TABLE OF DEITIES—*Continued*

Lines	Deities	By whom Worshipped
506-521	<p>The Ionian (or Grecian) deities sprung from Uranus and Ge (198 " ), Heaven and Earth.</p> <pre>               +-----+-----+   Kronos or Saturn and Rhea } and ten other Titans               Jove.                     </pre> <p>The Giants</p>	<p>The Greeks ('Javan s is sue') — in Crete, on Olympus at Delphi and Do dona, &amp;c — Romans Gauls, and Celts</p>

DEFINITIONS, WITH EXAMPLES,  
OF THE CHIEF FIGURES OF SPEECH OCCURRING IN BOOK I

1 ALLITERATION the rhythmic repetition of a sound in poetry

Deep in a dungeon was the captive cast,  
Deprived of day and held in fetters fast Drvden

See l 768

2 ANAKOLU'THON, or non-sequence a sudden change in the form of a passage See lines 84, 623, &c.

3 ANTITHESIS the contrasting of opposite notions. (Cp No 12)

From toil he wins his spirit's light  
From busy day the peaceful night. Gray

4 CHIA'SMUS arranging corresponding terms symmetrically, or crosswise, like the letter X. (Gk 'chi')

$$\begin{array}{ccccc}
 a & & b & & a \\
 \text{Shallow} & & \text{brooks} & & \text{wide} \\
 & \swarrow & & \searrow & \\
 & \text{shallow} & & \text{brooks} & \\
 & \swarrow & & \searrow & \\
 \text{rivers} & & & & \text{wide}
 \end{array}$$

5 EUPHEMISM the use of a pleasant or mild term instead of one that is disagreeable or strong See lines 623 and 624  
*Irony* is one form of this See 318

6. HENDI'ADYS the use of two nouns instead of a noun and an adjective (Gk 'one thing through two')

'Among sweet dew's and flowers Milton

(i.e. sweet dewy flowers)

7 HYPALLAGE' transferring an adjective to a word to which it does not properly refer (Gk 'an interchange')  
Eg 'The wisest heart of Solomon' (l 400) A special case of Hypallage is *Prolepsis* — the use of a word by anticipation

8 HYPERBOLE exaggeration (Gk 'a throwing beyond the mark') See ll 633, and 655-6

9 METAPHOR a transference of qualities or actions from one thing to another

"Be he the fire, I'll be the yielding water" Shakespeare.

See I 294 (Milton is very sparing in the use of metaphor, but he excels in his use of simile)

10 METONYMY naming a thing by some accompaniment or connection (Gk 'a change of name') (Cp No 17)

"The pen is mightier than the sword"

"I am reading Milton"

11 ONOMATOPEIA imitating the sense by the sound of the words used

"The deep-domed Empyrian Rings to the roar of an angel-onset." Tennyson

And "The brooks of Eden mazyly murmuring" Tennyson

Cp II 668 and 768

12 OXYMORON placing together words of opposed meanings (Cp No 3) (Gk 'pointedly dull')

"With wanton heed and giddy cunning" Milton

See II 63 and 692

13 PARONOMASIA placing together words of similar sound See II 606 and 642

14 PERSONIFICATION attributing to inanimate objects qualities or actions peculiar to living beings See II 490 ('Belial'), 601-2, 574-5, &c

15 PLEONASM the use of superfluous words (Gk 'fullness')

"Encompassed round with foes." Milton

See II 2-3, 13-4, 281, &c.

16 SIMILE a comparison, usually limited to one point See II 302, 591, 745, &c

17 SYNECDOCHE putting

the name of a part for that of the whole, of the material for the complete thing, &c. (Cp No 10)

"To bless the doors from nightly harm" Milton

See II 519, 563, 739, &c

18 ZEUGMA the construction in which two (or more) words depend on another word which suits only one of them, but suggests an appropriate word for the other (Gk 'a yoking together')

"To the silvan lodge they came  
With flowerets decked and fragrant  
smells" Milton

Of the above, Nos 1, 2, 4, 11, and 13 are mere mechanical devices, not figures of speech, though, for convenience, usually included under this term

19 DOUBLETS words differing in form, but etymologically one and the same E.g. Benison and benediction, extraneous and strange, paralysis and palsy

20 HOMONYMS words which are spelt alike, but differ considerably in meaning E.g. *spell*, an incantation, a thin slip of wood, a turn of work, to tell the names of letters So beetle, ly, &c

21 SYNONYMS words having nearly the same meaning E.g. Begin and commence, idle and lazy, slothful and indolent.

22 HYBRID a word that is made up from two (or more) different languages as *bankrupt*—*bank* being a Teutonic word, whilst *-rupt* is from the Latin Cp *interwove*, *architrave*, &c



## SYNOPTICAL TABLES

## I SCRIPTURAL NAMES

(a) *Persons*

307	Busiris
339	Amram's son
396	Ammonite
342	Pharaoh
401	} Solomon
444	
406	Moab
409	Seon
418	Josiah
455	Ezekiel
472	Ahaz.
495	Eli's sons

(b) *Places*

4	Eden
7	} Oreb
484	
10	Sinai
10	Sion hill
11	Siloa's brook
307	Memphian (chivalry)
309	Goshen
397-9.	{ Rabba, Argob,
	{ Basan, Arnon
404-5	{ Hinnom, Tophet,
	{ Gehenna

407	Aroer, Nebo
408-9	{ Abarim, Hesebon,
	{ Horonaim
410	Sibma
411	Eleale.
	Asphaltic pool
413	Sittim
420	Euphrates
421	} Syria
448	
438	Phœnicians
441	Sidonian (virgins)
443	{ Mount of Olives ('thrt
	{ offensive mtn', &c )
447	Lebanon
450	Adonis
457	Judah
464-6	{ Azotus, Gath, Ascalon,
	{ Accaron, and Gaza
468-9.	{ Damascus, Abana,
	{ and Pharphar
485	Bethel and Dan
503.	Sodom
504.	Gibeah
694.	Babel
717	Babylon

## II CLASSICAL NAMES

(a) *Deities, &c*

198	Titanian
	Earth-born
198	} Jove
512	
199	Briareos
	Typhon
508	Ionian gods
510	Titan
513	Rhea

(b) *Places*

15	Aonian mt.
200	Tarsus
232	Pelorus
233	Ætna

508	Ionian (gods)
514-5	Crete and Ida.
516	Olympus
517	Delphi
518.	Dodona
519.	} Doric land
550	
550	} Doric mood
714.	
520	{ Adria, and Hesperian
	{ fields
577	Phlegra
578	Thèbes and Ilium
694.	Babel and Memphian
717	Babylon and Alcairo
721	Assyria
739	Ausonian land
746	Lemnos

## III MISCELLANEOUS NAMES

288	Tuscan artist	583	Aspramont.
289	Fesolè.		Montalban
290	Valdarno	584	Damasco
303	Vallombrosa		Marocco
	Etruria		Trebisond
353	Rhene, Danaw	585	Biserta
355.	Libyan sands	586	Charlemain
580	Uther's son	587	Fontarabbia
581	Armoric knights	781	Indian mount

## LIST OF PASSAGES FOR PARAPHRASING

		LINES
1	If thou beest he	those dire arms, 84-94
2	Yet not for those	and shook his throne, 94-105
3	What though the field	extort from me, 105-111
4	To bow and sue	this downfall, 111-116
5	But see	from our foe, 169-179
6	The mind is	made greater, 254-258
7	But he	his mighty standard, 527-533
8	Anon they move	the burnt soil, 549-558

## LIST OF PASSAGES FOR COMMITTING TO MEMORY

		LINES
1	Nine times the space	sulphur unconsumed, 50-69
2	If thou beest he	shook his throne, 84-105
3	What though the	of heaven, 105-124
4	Fallen Cherub	from our foe, 157-179
5	Thus Satan	the burning lake, 192-210.
6	Forthwith upright	supernal power, 221-241
7	He scarce had	overarched imbower, 283-304
8	That proud honour	immortal minds, 533-559
9	Thus far these	waiting revenge, 587-604.
10	Cruel his eye	their way, 604-621
11	O my rinds	wrought our fall, 622-642
12	Henceforth his	vault or heaven, 643-669.
13	Anon, out of	as from a sky, 710-730
14	The hasty multitude	build in hell, 730-751
15	As bees	heart rebounds, 768-788

## LIST OF PASSAGES FOR ANALYSIS

1	Of man's first	out of Chaos,	1-10
2	Or, if Sion hill	prose or rhyme,	10-16
3	He it was	if he opposed,	34-41.
4	Yet not for those	and shook his throne,	94-105
5	O Prince! O chief	in endless misery,	128-142
6	But what if he,	the gloomy deep,	143-152
7	To be weak	whom we resist,	157-162
8	If then his providence	their destined aim,	162-168
9	Thither let us tend	from despair,	183-191
10	His other parts	morn delays,	194-208
11	So stretched out	and vengeance poured,	209-220
12	Then with expanded	stench and smoke,	225-237
13	Be it so	above his equals,	245-249.
14	If once they hear	astounded and amazed,	274-281.
15	Nathless he so	chariot wheels,	299-311
16	They heard and were	well awake,	331-334
17	As when the	all the plain,	338-350
18	The chief were those	affront his light,	381-391
19	Next came one	his worshippers,	457-461
20	For never, since	by Pontarabbi,	573-587
21	As when the sun	the Archangel,	594-600
22	Yet faithful how	the blasted heath,	611-615
23	That strife	their native seat,	623-634
24	But he who reigns	wrought our fall,	636-642
25	Our better part	half his foe,	645-649
26	And here let	scarce perform,	692-699
27	His hand was	orders bright,	732-737
28	As bees	behold a wonder,	768-777
29	They but now	her pale course,	777-786

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## NOTES

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[The letter (L.) denotes that a word is used in its  
primary Latin sense]

1-5 Compare the opening lines of *Paradise Regained*. For the Biblical story of the Creation and Fall of Man, see *Genesis* ii and iii.

1-3 For the prohibition, see vii 323-33.

2 mortal, rendering liable to death.

4 Eden. According to the Biblical story Adam and Eve, the first man and woman, were when created placed in a garden in Eden, a locality situated somewhere near the Tigris and Euphrates. The word *Paradise* (Greek derived from the Persian) meant originally a pleasure garden, though now used as a synonym for Heaven.

one greater man, Jesus Christ. Cp *1 Corinthians* xi 22, 45.

5 Restore us. The subject of *Paradise Regained* is the temptation of Christ by Satan and His victory over the Tempter.

6 Sing, &c. All preceding epic poets—Homer, Vergil, Dante, &c., use a similar form of invocation. In Milton's case

(M 46)

it is a devout prayer for 'that impulse or voice of God by which the prophets were inspired'.

secret. This term probably refers to the manner in which Moses received God's communications. See *Exodus* xix 3, 12, 20, xxi 2 ("and Moses alone shall come near"), &c.

7 Oreb (Horeb), or of Sinai. Milton refers either to two events—the appearance in the burning bush (*Exodus* iii) and the giving of the Law (*Exodus* xix)—or, more probably, to the latter event alone, Sinai being a part of Horeb, a mountain group east of the Gulf of Suez.

8 That shepherd, &c. Moses, whose account of the creation is in *Genesis* i. See *Exodus* iii 1, and cp *Psalms* lxxvii 20.

the chosen seed. The Jews considered themselves to be God's favoured people, as being the descendants of Abraham (*Genesis* xxi 17, 18).

9 the Heavens and Earth, i.e. this Universe. See *Cosmology*.

10 Zion hill. the hill in

F

Jerusalem on which the Temple stood

11 Siloa's brook, a stream flowing from the pool of Siloam into the Kidron, just beneath the walls of Jerusalem and very near the temple ('the oracle', *1 Kings* vi)

12 Fast by, close to oracle, a divine utterance, here the place where such utterances are delivered

14. middle, either (1) mean, ordinary, or (2) more probably as in ll 515-7, where the middle air denotes the air on the mountain tops Cp 516n

15 the Aonian mount, Mount Helicon in Aonia, i.e. Bœotia, in Greece, was the supposed abode of the nine Muses from whom the ancient poets sought inspiration Cp vii 12-4, and ix. 1-47

Milton means, therefore, either that he intends to surpass the ancient poets, Homer and Vergil, or that he intends to write on subjects higher than any they ever treated of pursues, treats of A Latinism

16. rhyme (properly *rime*), verse or poetry, from the numerical regularity of the lines A.S. *rim*, number Hence the correct form is *rime* the intrusion of the letter *h* is due to confusion with rhythm

17 O Spirit the Holy Spirit, or Spirit of God

18 Cp *Isaiah* lvii 15 and *1 Corinthians* iii 16

19-22 Cp *Genesis* i, and for dove-like, *Matthew* iii 16

21 Abyss, lit. the bottomless depth (of the sea, &c) here, *Chaos* (Gk)

22 pregnant, filled with life Cp vii 234-42

23 low, weak, feeble

24 'In a way befitting the subject of my poem'

highth, the original form of the word cp depth, &c

25 assert, defend in argument

29 grand parents, first parents, ancestors

30, 31 fall off From, become disloyal to

32 For one restraint, &c, 'because of one restraint, being, in all else, lords', &c See 1-3n

33 seduced, led away from (allegiance, duty, &c) Cp ii 368, 'seduce them to our party'

34 infernal, lit. belonging to the lower regions (or 'hell') hence, wicked, fiendish But the word is also used without the notion of 'wicked' cp "infernal court", 792

Serpent the Devil See *Genesis* iii and *Revelation* ix. 2

35 For Satan's motives see i 160-3, 651-4, ii 348-51, 373, &c

36 The mother of mankind, Eve

what time, when cp *Lycidas*, 28, "what time the gray-fly winds her sultry horn"

38 Note the extra syllable

39 peers, equals. Satan's 'peers' were his fellow-archangels For the 'equality' see i 659, &c.

He of the first.  
If not the first Archangel great in power  
In favour and pre-eminence yet fraught  
With envy against the Son of God", &c.

and v 812, where Abdiel addresses him

'In place so high above thy peers'

His crime, therefore, was his rivalry with God—his ambition to usurp the place of divine glory which belonged to God alone

40 See v 864, Satan, leading the revolt, declares

Our puissance is our own, our  
own right hand  
Shall teach us highest deeds by  
proof to try  
Who is our equal

41 Ambitious, aspiring originally *ambitio* was the going about of candidates for office at Rome seeking votes, canvassing

43 impious, not pious, wanting in reverence to God

45 flaming Cp *Luke* x 18, "I beheld Satan as lightning fall from heaven", and v 865-6

ethereal sky, the Empyrean, or Heaven

46. ruin, in its Latin sense, downfall

combustion, confusion, uproar, tumult lit conflagration See v 871

"Chaos roared  
And felt tenfold confusion in their fall  
Through his wild Anarchy"

And cp v 836-7 and 866

48 adamant, lit. made of adamant, that is, indestructible, unbreakable cp ii 646, "adamantine rock impenetrable, unconsumed" by fire and ii 168, "we lay chained on the burning lake" The name 'adamant' was applied to steel and the diamond

penal fire, fire used as a

means of inflicting punishment (L *pæna*, pain) Cp 'penal laws', 'penalty', &c

49 who, &c 'because he', 'since he', &c A Latinism  
durst, dared to

50 Nine was a sort of sacred number with the ancients, as being a multiple of three Cp the use of the number seven in the Old Testament

the space, &c Why not simply 'nine days'?

51 crew, any company of men, as a ship's crew Cp Spenser, "A noble crew of lords and ladies"

53 Confounded, stupefied, struck senseless

55 pain cp vi 327, "Then Satan first knew pain" (that is, in the war in heaven preceding the expulsion) For other references to the new consciousness of pain, see 125, 147, 336, &c

56 baleful, sorrowful (*bale*, fr A S *bale*, evil Cp Shak, *Coriolanus* i 1 66, "The one side must have bale")

57 witnessed, bore witness to

58 obdurate, immovable, unchangeable lit. hardened For the accent, cp 'triumph' l 123, 'sojourn' iii 15, &c.

59 as Angel's ken, as an Angel can see Ken may be taken either as a verb or as a noun, if the latter, *angels* will be in the possessive case, either sing or plural, as the mark of the possessive was in Milton's time often omitted, if the former, ken is the 3rd pers plur of the pres ind of ken, to see (ME *kennen*, to know)

60 situation, region



63 light what is the case?  
Supply the verb  
darkness visible, &c Cp  
181-3

The seat of desolation void of light,  
Save what the glimmering of these  
livid flames

Casts pale and dreadful',

and *Il Penseroso*, 79, 80

"Where glowing embers through the  
room  
Teach light to counterfeit a gloom"

The language used in the text is contradictory only if taken literally—'the dungeon flamed', i.e. the flames were visible, but the dull 'glimmering' was only sufficient to reveal the prevailing horror and gloom Mr Beeching says, "The flame of a spirit-lamp in a dark room will suggest what is meant" Cp also *Job* x 22

darkness visible, that is, gloom Darkness is not itself visible any more than silence is audible. [What figure of speech is 'darkness visible', taken literally?]

64. discover, reveal

66, 67 '(where) hope, that comes to all (mortals), never comes.' The thought is found in Euripides and Dante (*Inferno* iii) has the famous inscription over the gates of hell, "All hope abandon, ye who enter here"

68 Still, ever, constantly urges, torments, harasses A Latinism Cp ii 88-9, "pain must exercise us"

68, 69 Note the order—epithet, substantive, epithet (Give other instances of this favourite idiom of Milton's) Burning sulphur is fluid hence 'deluge', flood

71 those rebellious (angels)  
cp 521

72 utter, outer, further from Heaven, hence belonging to Hell, the intervening being the 'middle' darkness Cp iii 16, "through utter and through middle darkness"

74 That is, three times the distance from the centre of this Universe (the Earth) to the outside sphere (the Primum Mobile), or else to its point of suspension from the Empyrean For this use of 'centre', cp 686-7 On the position of the Universe in space, see *Cosmology, Introd* pp 20-2

78 weltering, rolling about In the Bible of 1549 we read, "He that weltereth a stone", in the version of 1611, "He that rolleth a stone" (*Proverbs* xxvi 27)

80 Palestine, not as now the Holy Land, but Philistia, the coast district in the south-west of Palestine, where the Philistines lived, from whose name Palestine is derived So also in 465

79-81 Beelzebub, or Baalzebub, was a god of the Philistines His chief temple was at Ekron, see *2 Kings* i 2 Baalzebub probably means 'lord of flies', the god who could send or remove the plague of swarms of flies The Jews in the time of Christ used the name Beelzebub as a synonym for the Devil, see *Matthew* xii 24, "Beelzebub, the prince of the devils"

For "next in crime" (79), see note on l 88

82 Satan (Hebrew), adversary or accuser In the Old Testament Satan is a spirit

whose function it is to accuse, oppose, and tempt the righteous. In the New Testament Satan is the ordinary Hebrew name for the spirit of evil, the Devil (*diabolos* = slanderer) being the Greek equivalent. According to Milton his name in heaven before his fall was Lucifer (light-bearer) Cp. *Il* 131, and *Isaiah* *lv* 12.

84. *beest*, indicative mood (= *art*). In A S there were two forms of the present indicative of the verb 'be'.

how changed a reminiscence of Vergil, *Aeneid* *ii* 274.

86 transcendent, surpassing

*didst* note the syntax

88 United thoughts, &c. See *v* 676, &c.

Beëlzebub was Satan's first 'associate' in the rebellion. He seems to have been won over at once, and to have obeyed the prime mover implicitly. As his 'next subordinate' he visits the subject Powers, 'tells us he was taught', that they are all to assemble, "tells the suggested cause, and casts between ambiguous words and jealousies, to sound or taint integrity" (*v* 696).

93 He, the Son of God with his thunder Cp. *vi* 835, "in his right hand, Grasping ten thousand thunders, which he sent Before him", &c., and *iii* 392.

94. *for*, on account of

84-94 Note (1) the abrupt change in 84 ('but Oh', &c.), 92 and 93,

(2) the syntax of *didst* in 86, the antecedent of 'who' being 'he' = 'thou',

(3) object to 'hath joined', viz 'whom' in 87,

(4) the classical form of expression in 91-2, "thou seest into what pit we are fallen, and from what highth",

(5) the exact force of the phrase 'so much' in 92,

(6) the repeated use of the pronoun, as if to avoid mentioning God by name, e.g. in 93. So cp. all the speeches in *i* and *ii*,

(7) the want of continuity in sense and the absence of any regular principal clause in the passage.

These are the first words uttered after the expulsion from Heaven, and Milton evidently intends to indicate the speaker's excitement.

97 lustre, splendour, brightness, a shining appearance.

98 'Lofty pride springing from the feeling that his merit had been despised'.

injured, despised (L) Cp. 500 "

99, 100 Note contend and its cognate contention.

102 dislike, disapprove not to 'dislike' in our sense of the word the latter does not depend upon our 'daring', the former may.

104 dubious, for a time uncertain as to the result the battle lasted three days. See Book *vi*.

105 shook his throne what figure?

107 Study of, in its L sense, a desire for, or, perhaps, pursuit of.

109 'And in what else (i.e. besides these qualities) does not being overcome consist?' The line is, properly, paren-

thetical or explanatory and in some editions was printed in brackets 'That glory', then, refers directly to 'submit or yield'

Some editors, however, put a semicolon after 'overcome', so that the line means 'and whatever other qualities are invincible', or 'in whatever besides invincibility consists'

112 suppliant, bent. (L)  
delfy, exalt into an object of worship

113 terror of this arm, the fear which my power caused Him

114. Doubted his empire, felt insecure in regard to his supremacy (Empire, L *imperium*, rule, sway)

115. beneath, greater than, more humiliating than

116 by fate, &c. Satan regards the angels as equal to God in all but power (hence 'gods'), and equally free, not created by the Almighty, but, like Him, self-formed and immortal For Satan's view of their origin, cp v 853, &c.

fate, necessity, the nature of things, regarded as unalterable and beyond the power of God Cp vii 172

"Necessity and Chance  
Approach not me and what I will  
is Fate

117 this empyreal substance The four elements, according to the ancients, were earth, air, fire, and water Of these 'fire was considered the noblest, and of it the angels, the heavens, &c, were supposed to be formed, whereas man was formed of 'earth'  
Cp 137, 139 (Gk *pur*, fire)

119 not worse, than we

were when we began the conflict

120 more successful hope, hope that is likely to prove more fortunate, to lead to better success

123 triumphs either an iambic(trium'phs) or a spondee (trium'phs)

124 tyranny In ancient Greece a tyrant was a man who usurped the supreme authority, and governed at will He was not necessarily a bad ruler It is probably in a neutral sense that *tyranny* is used here. To what contemporary event may Milton be alluding?

125 apostate, as adj, false, traitorous lit one who deserts (his religion, party, &c)

126 Vaunting, boasting connected with *vain*

racked, tortured lit 'put on the rack

127 compeer, an associate or companion of equal rank

128 throned powers, i.e. powers of high rank cp 360 " and see *Introd* p 19

129 Parse led ombattled, arranged in order of battle.

Seraphim, angels plur of *seraph*

130 conduct, leadership.

132 'And put it to the proof whether His supremacy was upheld, &c For *fate*, cp 116

133 For chance, cp ii 907, &c.—"Chaos umpire sits, next him, high arbiter, Chance governs all", and ii 960-5.

134 rue, regret event, outcome, issue, result (of the 'proof') (L)

138. essences, beings

139 remains why singular?

141 glory in what did this consist? See II 84-6, 97, 591-4, 610-2 Hence note the exact force and appropriateness of 'extinct' What is the construction of glory and state?

144 Offorce, either perforce, of necessity, or depending on 'almighty'

146 Have what mood, and why?

148 suffice, satisfy

149. mightier service—i.e. than we could render if our strength were diminished thralls, bondslaves

152 the gloomy Deep, Chaos

156 Arch-Fiend, lit chief hater, enemy Cp Arch-enemy, 81, and Satan, 82 n

157 Fallen Cherub See 324 n

162 providence, foresight.

164-5 'Our endeavour must be to thwart his purpose, and bring about a result the opposite of what he wishes by constantly finding means of bringing evil out of good'

166 so as, 'to such a degree that'

167 if I fail not, if I am not mistaken, a Latinism

169, 170 the angry victor, the Son, His ministers, the good angels But according to Book vi the Son alone drove out the rebels, and the good angels had taken part in the preceding war only The difficulty is easily explained Either SATAN, as a rebel, did not know of the change, or he was unwilling to acknowledge the Son's superior might Cp vi 801 and 880, and ii 77-9 and 996-8

172 laid, stilled, calmed

'The storm of hail having blown over, the fiery waves become calm'

176 his, masculine, as 'Thunder' is personified (At this time (c. 1660) 'its' was just coming into use as the neuter of 'his'. In the Bible of 1611 'it' was used once as the possessive, but in the edition of 1660 'it' was changed to 'its' Thus 'its' occurs once in the current editions of the Authorized Version (*Leviticus* xxi 5), while it is found in Milton's poems only four or five times

177 vast, extensive, perhaps with the notion of waste, desolate

178 slip, let slip (transitive) Cp *Macbeth*, "I slipt the hour", and such current phrases as 'slip a cable', &c.

179 satiate, satiated, satisfied, so 'uplift' or uplifted in 193

yield, what mood, and why?

183. tend, proceed, go

185 rest, a verb, what is the construction?

harbour, dwell, find a lodging-place (A *harbour* was a lodging-place for the officers of an army—Low Latin, *herbergum* Ger *heer*, an army, and *bergen*, to shelter Remains of old Roman villas on the great Roman roads were often used by travellers in later times as inns, and were called Cold Harbours, the name still survives in about fourteen places in England A *harbinger* was a person who went on in advance to prepare a harbour)

186 afflicted, in its Latin

sense, flung or dashed down, crushed.

powers, forces, armies

187 offend, harm (L)

190-1 reinforcement, additional strength for attack, resolution, power of endurance

195. Prone, lying flat, pro-  
perly, lying on one's face

197 As whom, as those  
whom, a Latinism.

fables, in the classical sense,  
stories of heathen heroes and  
deities

198 Jove, Jupiter, Gk Zeus

198-200. (whether) Titanian  
or Earth-born. The *Titans*  
were the twelve sons of *Urānus*  
and *Ge* (i.e. Heaven and  
Earth), the *Earth-born*, off-  
spring of the same parents,  
were the *Giants*. According  
to the legends the *Giants*  
made war on *Jove*, and were  
destroyed for their insolence.  
*Briareos* was one of the *Titans*,  
*Typhon* one of the *Giants*.  
The latter was supposed to  
dwell in a cave in *Cilicia* (in  
*Asia Minor*), which *Milton*  
denotes by *Tarsus*, its capital.

In 510 *Milton* speaks of  
"Titan, Heaven's first-born,  
with his enormous brood"  
There is no individual *Titan*  
known. But the legends do  
not agree with one another.

201 *Leviathan*, &c. The  
description fits the whale—  
except the 'scalv' and (206)  
the name (Hebrew) is found  
in *Job* 41, and seems to be  
applied to the crocodile, but  
in other passages of Scripture,  
as in *Psalms* civ 26, to any sea-  
monster.

202 ocean stream in  
Homeric times the ocean was  
regarded as a stream encir-

cling the (flat) earth, and con-  
nected with 'the Sea (the  
Mediterranean) in the East  
and in the West. Scan the  
line

203 Norway foam. What  
does foam suggest? Cp the  
expression 'Norway over the  
fiem', in the well-known  
ballad of *Sir Patrick Spens*.

203-7 *Olus Magnus*, a  
Swede (in his *History of the  
Northern Nations*, 1658), and  
other writers of *Milton's* time,  
tell of the whale's being taken  
for an island by sailors, who  
anchor to his back, drive  
stakes into him, &c. *Milton*  
speaks of him as 'like a pro-  
montory' (vii 414) *four acres*  
in extent, says another writer.

204 pilot, captain  
night-foundered, lost in the  
darkness, stopped by the  
night coming on (Strictly,  
*founder* means to sink.)

skiff, ship. (Now the word  
denotes a small boat.)

207 under the lee, on the  
side (of the whale) protected  
from the wind. What is the  
other side called? (M.E. *lee*,  
also *lee*, shelter.)

208 Invests, enshrouds,  
wraps (like a garment).

wished. Note similar omis-  
sions of prepositions in 282  
(*'fallen'*), 660 (*'despured'*),  
662 (*'resolved'*), &c.

196-210 What figure of  
speech is employed here?  
What feature of the Fiend is  
it intended to emphasize?

210. Cp 2 *Peter* ii 4 and  
*Jude* 6.

211 Had, would have.

213 at large, free

214 reiterated, repeated  
again and again

215 damnation, punish-  
ment see 219 and 220

218 shown, from God

219 seduced, led away from  
duty and virtue

222-4 The vast size of Satan  
is further brought out by the  
effect produced by his leaving  
the 'pool' His movements  
cause huge waves of liquid fire  
with flaming crests and deep  
troughs.

223 spires, tops or crests

225 steers, directs

226 incumbent, lying, lean-  
ing, or resting his weight on

230-7 What is the passage  
meant to describe, and by  
what figure? Comparing it  
with 196-210, is it more or less  
effective, and why?

230 (What was the hue?)

230, 231 Note the peculiar  
assumption in this passage as  
to the cause of earthquakes  
and volcanic eruptions

232 Pelorus, now Cape  
Faro, N E of Sicily It is not  
very far from Etna Probably  
'from' governs 'shattered  
side'

234 fueled, full of fuel

234-7 thence, &c. 'The  
contents of the mountain  
catching fire from this wind  
are changed into vapour by a  
heat like that of molten metals,  
and, in their turn, increase the  
force of the wind' (Properly,  
*subliming* is a chemical opera-  
tion in which volatile solids are  
separated from impurities, by  
heating, just as liquids are  
purified by distillation) (L  
*sublimis*, aloft, in the air)  
involved, enveloped (L)

238 unblest feet note the  
figure of speech and the exact  
force of *unblest*

239 glorying, boasting (L.)  
Stygian, hateful, horrible  
Cp 195 The Styx ('hateful'),  
of the classical mythology, was  
the chief river in the lower  
world Cp II 577

240 As gods, in virtue of  
their being powerful spiritual  
beings

241 sufferance, permission  
supernal, above (L *super*,  
*supernus*)

242 clime, probably climate,  
temperature, as if 'region' re-  
ferred to the *position*, 'clime'  
to the *kind* of country

243 Archangel, lit chief  
angel or messenger (Gk.)  
Cp architect (732), chief  
builder, Arch-enemy (81), Arch-  
fiend (156)

244 Note the peculiar use  
of change—like L *muto*, to  
take in exchange

246 sovran, O Γ *soverain*,  
Ital *sovrano*, L *supernus* A  
more correct form than *sove-*  
*reign*—confused with *reign*

246, 247 dispose and bid  
What shall be right, 'make  
his own will the standard of  
right and wrong'

247-9 'Furthest from him  
is best for us, for though we  
are his equals in reason, we  
are inferior to him in strength'  
Cp 92-4 and 144-5

249 happy fields, heaven  
The phrase is perhaps sug-  
gested by 'the Elysian fields',  
the abode of happy spirits, in  
classical mythology

251 Infernal (from L *infra*,  
*infernus*), 'very low', without  
the notion of 'wicked' Cp  
251, 657, 792

253-6 Cp IV 20-3, and IV  
75, 'which way I fly is Hell,  
myself am Hell' Note the

rare form 'its', found only three or four times in Milton  
Cp 176*n*

256 What matter where, I may be

257 'What I should be, in all respects except that I am inferior to Him in power'

259-61 'This place at any rate is free from his envy'. Note the emphatic position of 'here' and 'hence'

261 secure, in its then usual sense, free from anxiety (L. *se*, apart from, and *cura*, care) See 638*n*

262 To reign, &c. 'To reign, even though it be but to reign in hell, is an object worthy of ambition'

266 astonished, stunned, 'astounded' (281), 'confounded' (53), 'entranced' (301) Lit struck senseless

oblivious, causing forgetfulness Cp *Macbeth*, "oblivious antidote", and 'forgetful lake', 11 74. Milton is thinking of the river Lethe, of the classical mythology, which caused all who drank of it to forget the past, 11 581-6

267 call Note the construction

268 mansion, place of abode

273 foiled, defeated (M E *foylen*, O F *fouler*, to trample under foot.) Quite distinct from *foil*, anything used to set off a gem (L. *folium*, a leaf)

274 pledge, surety

274, 275 liveliest pledge Of hope, giving life to hope.

276, 277 perilous edge Of battle, either the front line of battle (L. *acies*), or at the critical moment For the former sense, cp vi 108

"Before the cloudy van  
On the rough edge of battle ere it  
joined,  
Satan with vast and haughty strides  
advanced

281 astounded, same as astonished See 266

amazed, in a stronger sense than that in which it is now used bewildered, dazed (From *maze*)

282 fallen cp 208*n*  
pernicious, destructive, ruinous (L. *perniciosus*)

283 superior, higher in rank.

285 Ethereal temper, (a thing) wrought in Heaven, of heavenly workmanship Cp iv 812

"No falsehood can endure  
Touch of celestial temper (i.e.  
Ithuriel's spear), &c.

(*Temper*, to bring to the proper degree of hardness, to mix metals in due proportion L. *temperare*, to regulate)

286 cast What is the construction?

288 artist, a professor of an art, it also denoted a skilled worker, our 'artisan' The 'Tuscan artist' is Galileo (1564-1642), a teacher of mathematics and astronomy at Pisa His improvements in the telescope, the optic glass—for he did not invent it—enabled him to make discoveries which convinced him of the truth of the Copernican theory of astronomy (See *Introd* p 22.) He was tried twice by the Inquisition for holding 'erroneous opinions, and silenced He was living near Florence, 'a prisoner to the Inquisition, for thinking in astronomy otherwise than the

licensors thought', when Milton visited him in 1638-9. He had become blind in 1636. In v. 262, he is mentioned by name.

289, 290 Fesole, now Fiesole, is a town on a hill near Florence. Valdarno, i.e. Val d'Arno, the valley of the river Arno, in which Florence is situated.

291 spotty, refers to the dark patches in the moon, they are the shadows cast by the mountains. It was Galileo that discovered the unevenness of the moon's surface. In v. 420 Milton attributes the 'spots' to the presence of vapour. It is now generally agreed that there are no rivers (nor vapour) in the moon.

292 to equal which, compared with which.

294 ammiral, the chief ship of a fleet, so called from its carrying the superior officer (Arabic, *amir*, ruler, cp *ameer*, and *al*, the.)

296. marle, ground, properly a soft, rich soil. Cp 562.

296, 297 those steps On Heaven's azure, the steps with which he walked over the crystal floor of Heaven, azure, lit. the blue (sky).

299. Nathless, none the less, now displaced by *nevertheless*. The word is common in Chaucer.

300 inflamed, in its literal sense, burning, in flames.

301 legions, a legion was the Roman military unit, and consisted of from 4200 to 6000 men, hence a large body of soldiers.

entranced, put into a trance or swoon, unconscious. What

other terms are used to describe their conditions?

302 autumnal leaves in the temperate zone most trees lose their leaves in the end of autumn.

303 Vallombrosa ('shady valley'), a beautiful and thickly wooded valley and hilly slope about 18 miles from Florence. It is said that Milton spent several days at a monastery that stood here.

Etruria, Tuscany.

304. imbower, form bowers. sedge in Hebrew the Red Sea is called 'the sedgy sea', on account of the large quantity of sea-weed found in it.

305 Orion (Orion), a constellation so named from a companion of Artemis or Diana, the goddess of hunting. The time of year at which this constellation sets—November or early December—was generally associated by the poets with bad weather.

(Give other instances of poetical traditions in this Book.)

armed some of the stars of Orion appear to be arranged in the form of a sword and belt.

307 Busiris, a king of Egypt mentioned by the Greek writers as notorious for his cruelty to strangers, is here identified with the king of Egypt, or Pharaoh of *Exodus* iii-xv. This Pharaoh is generally believed to have been Menephtah, the son of Rameses the Great.

Memphian, Egyptian, from the ancient capital Memphis, on the west bank of the Nile, not far from Cairo.



chivalry, army—horse and foot, though in this case mainly horse (*Exodus* xiv 28)

Doublet 'cavalry' See 575 n on *infantry* and *cavalry*

308 perfidious Pharaoh had given the Israelites permission to leave Egypt.

309 sojourners, temporary dwellers in a place (O F *sojourner*, fr L *diurnus*, fr *dies*, a day)

Goshen, a district east of the delta of the Nile in which the Israelites lived when in Egypt who beheld, &c See *Exodus* xiv 30

311 So abject and lost—as what? Analyse the similes in lines 302–13 With 309–12 cp 323–5

abject, cast down

313 amazement See 281 n

316 lost Note the construction

317 astonishment See 266 n

318–22 Or Or, whether or

repose, now generally used intransitively

virtue, valour, bravery lit manliness (L *vir*, a man)

Scan 1 318 which word is made emphatic?

for, because of

320, 321 See v 640, &c, for the evening 'repast' and slumbers of the angels

322, 323 sworn To adore the Conqueror In both questions Satan is taunting them 'They had previously risked all rather than do this—were they going to give in now?'

324. Cherub and Seraph, the two kinds of angels, 'angels of love and angels of light' see *Introd* p 19 Of course the reference here is to Satan's

followers—under their former names Cp 157, 'Fallen Cherub'

325 ensigns, standards, distinguishing marks or signs (L *insignis*, remarkable, from *in*, and *signum*, a mark hence 'having a mark on it' Skeat)

till The construction is abrupt supply 'and will continue to watch us' before *till*

326 His pursuers what kind of genitive, objective or subjective?

333 by whom. See 197 n

337 obey, in ME took a dative case (Cp Fr *obéir à*)

338, &c Alluding to Moses and the plagues See *Exodus* x 12, &c

potent rod See *Exodus* iv 2, vii 9, &c

339 Amram, the father of Moses and Aaron

340 coast, region, country, no reference to a sea coast

pitchy, dark or black as pitch

341 warping (1) This is usually regarded as a peculiar use of the nautical term 'warp', that is, to haul a ship forward, by means of a cable fixed some distance ahead But this would not produce the zigzag course required by the usual explanation—'an undulatory forward motion' of a large mass (2) Is not the word more probably used in the sense of 'floating about at the mercy of the wind, like the Ark in the Flood? Compare the following passage from *The Deluge*, a poem of the 13th century

(The Ark) lugged about  
Where the wind and the weder  
warpen hit wolde

342 impious Pharaoh re-

refused to obey the command of God to let the Israelites go

345 cope, roof, vault Cp 11 992, "Starry cope of heaven" (Cp *cap* and *cape*)

347, 348 the uplifted waving What is the construction?

348 Sultan (or *soldan*, 764) (Turkish), victor, ruler cp 378 'emperor'

350 brimstone, i.e. 'burning stone' why?

351-5 The Goths, a Germanic race in the north-east of Europe, came south, and, pressed forward by the Huns, crossed the Danube (*Danav*, Ger *Donau*) and settled in 'the Empire' in 376, soon afterwards they defeated the Romans in battle Forty years later the Visigoths or west Goths sacked Rome, and passing into Gaul and Spain established a kingdom there. Other German tribes, too, were at this time crossing the Rhine (*Rhene*), and pressing on into Gaul and Spain Hordes of Huns now attacked Romans and Germans alike, but were defeated in 451 at Châlons—one of the world's critical battles Some Germans called Vandals, who had at first settled in Spain, and who have given their name to Andalusia, crossed into Africa (*Libya*) in 429, and founded a kingdom, with Carthage as capital In Italy the Ostrogoths or east Goths settled and founded a kingdom, which lasted for a short time

356. squadron, lit 'that which is squared' (It *squadron*, L. *esquadratum*) Cp 758, 'squared regiments and bands'

360 erst, superl of *ere*, once, at first

For thrones, cp 128 and 737 "

361, 362 Blotted out, &c Cp *Exodus* xxxii 32, 33 raised, for 'erased' What is the difference? (L *rasum*, scrape)

363 Books of Life *Revelation* iii 5

366 'God in His inscrutable wisdom having permitted them to do so in order to test mankind'

369-71 Cp *Romans* i 23 370. Glory—what is the case?

372 religions, decorations So, in Shakespeare's *Julius Caesar*, the statues of Cæsar are "decked with ceremonies"

358-75 Milton assumes the belief of the early Christian Church that the Pagan gods were fallen angels in disguise. Cp 1 *Corinthians* x 20 In *Par Reg* (e.g. ii 121-6) he identifies the fallen angels with the 'demons' of the four elements

378 next in worth, next in rank to Satan

380 promiscuous, mixed, common

382 Cp 1 *Peter* v 8, "Your adversary the devil walketh about, seeking whom he may devour"

382-7 Solomon, the King of Israel, built 'high places' for Chemosh and Moloch and the other gods of his foreign wives 'in the mount that is before Jerusalem' See 400, &c., and 1 *Kings* vi 7, 8

383 seat of God, the Temple at Jerusalem

385, 386 durst abide, stood

their ground in spite of Cp  
470

thundering out of Sion, referring perhaps to what was thundered (the ten commandments, one of which forbade idolatry)

387 Cherubim, two figures in the oracle of the Temple, the Holy of Holies or most holy place 1 Kings vi 23

388 shrines, altars See 2 Kings xvi 4, "And he (i.e. King Manassah) built altars in the house of the Lord

shrine (L. *scrinium*, i chest) also means a costly elaborate tomb, or a place where sacred relics are deposited

389. Abominations referring to the idolatrous character of the shrines

390 profaned, defiled, made unholy, desecrated (L. *profanus*, unholy, lit before (or outside of) a temple, *fanum*)

392-521 See the Table of Heathen Deities, p 51

Moloch, another form of the Hebrew *melech* = king, a word that enters as a compound into many Hebrew names, e.g. Abimelech and Melchizedek.

394 Timbrel, a kind of tambourine, or small drum with little bells attached to it

396, &c. To, as an offering to the Ammonite The Ammonites were a Semitic race living to the east of the Jordan Argob and Bashan are the modern Hauran Arnon is a stream that flows into the Dead Sea on its eastern side Rabba was the capital of the Ammonites, 'the city of waters', 2 Samuel xii 27

400, 401 the wisest heart Of Solomon What is the figure?

403 that opprobrious hill, that hill of scandal (416), the offensive mountain (443), all refer to the Mt of Olives, on the east side of Jerusalem opprobrious, full of reproach

404, 405 Hinnom was a deep narrow ravine bounding Jerusalem on the south west To put an end to the idol worship carried on there—with its human sacrifices—Josiah rendered it 'ceremonially unclean' by spreading human bones, &c, in it Henceforward the refuse of the city was deposited there By reason of its evil associations the later Jews used its name *Ge Hinnom*, or *Gehenna*, to denote the place of torment Tophet was the south-eastern part of the valley Here, facing the city on the 'hill of scandal', Solomon erected his high places to Moloch (Smith's *Bible Dict*)

406 Chemos is named as the god of the Moabites in the inscription on the famous Moabite stone set up by Meshah, King of Moab (2 Kings iii 4), and now in the Louvre in Paris

obscene, foul, repulsive

Moab's sons. The Moabites lived in the country to the east of the Dead Sea, 'the Asphaltic pool'

407 Nebo, the mountain in Moab on the top of which Moses died

409 Seon, Sihon, King of the Amorites, conquered Moab See *Numbers* xxi 21, &c

412-4 See *Numbers* xxi

414, 415 wanton rites =

lustful orgies The worship of some of the heathen deities was attended with all kinds of wild excesses, drunkenness, &c (Cp the account of the offering to Baal in *1 Kings* xviii 28) wanton, wild, unrestrained (O E *wan*, lacking, and *teon*, draw, educate) orgies, originally ceremonies observed in the worship of Bacchus (god of wine), distinguished by furious revelry, wild revelry and excesses (L *orgia*, a festival in honour of Bacchus, Gk *orgé*, wild emotion or passion)

enlarged, extended the boundaries of

416 scandal, lit a stumbling-block, that which causes offence, hence, an evil report, a disgrace

417 homicide, here used as an adjective, deadly, murderous (L *homo*, a man, and *caedo*, to kill Cp *fratricide*, &c)

418 Josiah, a pious and reforming king of Judah see 404*n* and *2 Kings* xxiii

419 bordering flood, because forming the south-east boundary of Canaan *Genesis* xv 18

420 the brook, &c, the south-west boundary of Canaan, called in the Old Testament 'the river of Egypt', the modern Wady-el-'Arish *Genesis* xv 18

422 Baälím, the plural of Baäl = lord, the usual title of the local deities of Canaan Baal enters as a compound into many Semitic names, e g Hannibal

Ashtaroth, the plural of Ashtoreth, the female deities

corresponding to the male Baälím

423 feminine for 'female'

424 soft, pliable, able to take any shape.

424, 425 so soft And uncompounded, &c Milton regards the Angels as 'pure intelligential substances', pure spirit—that is, as beings possessing mental powers of various kinds, but unconnected with a material body

They require nutriment (Raphael explains to Adam), just as we rational beings do, digesting, assimilating, and turning the material substance into immaterial See v 407-8, 438, 497, and vi 350

"All heart they live, all head all eye, all ear,

All intellect all sense, and as they please

They limb themselves and colour, shape, or size

Assume as likes them best condense or rare

essence pure, then, is the immaterial angelic substance, —conceived as of the same character throughout (homogeneous), like perfectly pure water, or pure oxygen, *uncompounded* denotes the absence of composite organs or groups—like the heart, &c, in man—and hence its freedom to take any particular form

426 manacled, lit handcuffed not limited in their movements, size, or shape by joints and limbs (*Manacle*, a handcuff, from L)

427 founded, built upon as a foundation What does 'brittle' qualify? What is the figure?

428 in what shape note instances

429 obscure, dark, shadowy  
430 nery, in or through the  
air

433 Strength In 2 Samuel  
xv 29, Jehovah is called 'the  
strength of Israel

434 righteous altar The  
epithet suggests the ethical  
character of Jehovah and the  
purity of His worship as con-  
trasted with the immorality of  
the deities whom the Israelite  
worshipped with cruel and  
licentious rites

435 beelial, refers either to  
the grossness of their worship,  
or to 476-89 below In Egypt  
the sacred bulls "maintained  
in the great temple of their  
respective cities were perpetu-  
ally adored and prayed to by  
thousands during their lives,  
and at their deaths were en-  
tombbed with the utmost care  
in huge sarcophagi, while all  
Egypt went into mourning for  
them (Rawlinson)

436. Parse bowed and sunl

438 Ashtoreth or Astoreth  
(singular form of Ashturoth),  
representing the moon, which  
might be considered the fainter  
reflection or wife of the sun,  
and was, as the moon, ad-  
dressed as 'queen of heaven'  
Jeremiah vii 18 (Sayce)

439. crescent horns, the horns  
of the crescent moon

441 paid their vows and  
songs What figure of speech  
is this?

443 the offensive mountain  
See 403 "

444 uxorious, referring to  
him having many wives

heart, though large Solo-  
mon was famous for his wis-  
dom The heart was regarded  
as the seat of the intellect

455 Ezekiel, a Hebrew pro-  
phet at the time of the Baby-  
lonish captivity. See *Ezekiel*  
viii 14, "Then he brought  
me to the door of the gate of  
the Lord's house, and behold,  
there sat women weeping for  
Tammuz

456 dark, wicked, horrible

457 alienated, estranged  
from God (*Lalienus*, strange,  
foreign)

458. In earnest, i.e. as com-  
pared with the mourning of the  
Jewish women for Tammuz

captivity ark. The ark of the  
covenant was a box containing  
certain sacred relics which  
was usually kept by the Israel-  
ites in the Holy of Holies or  
innermost shrine of the Taber-  
nacle or sanctuary Having  
been brought out as a kind of  
charm, during a war with the  
Philistines, it was captured by  
them, and placed in the temple  
of their god Dagon at Ash-  
dod = Azotus. See 2 Samuel  
vi - vii

460. fransel, i.e. ground-sill  
or threshold

465, 466 Palestine See 80  
"

Ascalon = Ashkelon, Ac-  
caron = Ekron, Azotus = Ash-  
dod, Gath, and Gaza were the  
five cities of the Philistines  
Gaza bordered upon Egypt

469 Abana the modern  
Barada, which rises in the  
Antilebanon, flows through  
Damascus eastwards, and dis-  
appears in the desert lucid,  
clear, now generally used  
figuratively

471. A leper For the story  
of Naaman the Syrian gene-  
ral, see 2 Kings v

472-6 Abaz. See 2 Kings

xvi' 10-16, and 2 *Chronicles* xxviii 23 sottish, foolish

479 abused, deceived and enticed

480 Fanatic, superstitious, raving See 435*n* (L *fanaticus*, fr *fanum*, a temple)

482-4. Nor did Israel, &c The Israelites, influenced by their contact with the Egyptians, compelled Aaron, during the absence of his brother Moses on Horeb or Mount Sinai, to make a golden calf, which they worshipped as a representation of Jehovah *Exodus* xxxii

borrowed gold Before leaving Egypt the Israelites 'asked of the Egyptians jewels of silver and jewels of gold and raiment', and 'they let them have what they asked' And they spoiled the Egyptians' *Exodus* xii 35, 36

485 Jeroboam, King of Israel, who rebelled against Rehoboam, set up two golden calves, one at Dan in the north of his kingdom, and one at Bethel in the south, to keep his people from worshipping at the Temple in Jerusalem

486 grazed, fed on grass

487-9 As the Israelites were on the point of leaving Egypt, a plague fell equally on the first-born of the Egyptians and on the animals which they worshipped

487 Jehovah, the Divine name An incorrect but now well-established way of writing the Hebrew Jahveh In the English translation of the Bible the word LORD or GOD when printed in small capitals is a translation of Jahveh

passed The Jewish feast

(M 40)

held in commemoration of this event is known as the Passover

488 equalled, laid equally low

489 bleating one of their gods was represented as a ram, another as a goat, but the chief (Apis) as a bull See *Exodus* xii 29

490 Belial, commonly found in the Old Testament in the phrase 'sons of Belial' (see 501*n*) and regarded not as a proper name, but as = baseness, wickedness St. Paul, however, uses it in 2 *Corinthians* vi 15 as = the Devil, and some modern authorities are inclined to think that the Jews considered it to be the name of an evil spirit

491 gross, depraved

495 1 *Samuel* ii 12 and 22

497-502 In these lines Milton is thought to be referring to the dissolute state of London and of the court after the Restoration (See Macaulay, *History*, i 360)

498 luxurious, licentious

500 injury, wrong, wrongdoing—not 'damage' (L *injuria* opposed to *ius*, what is right or lawful)

501, 502 sons Of Belial, wicked, worthless men In Hebrew 'son of', 'children of', are used to mean partaking of the nature or essence of something

502 flown, flushed

503 *Genesis* xix.

504 *Judges* xix. 25

hospitable door what is the figure?

506 prime, first.

508 Javan's issue, i.e. the Greeks, regarded as descended

from *Javan* or *Ion*, son of *Japhet* (*Genesis* x. 2, *Isaiah* lvi 19)

held, regarded as

509 confessed, admitted to be

510 *Titan*, see 198*n*

512 *he*, *Saturn*

513. like measure found, *Saturn* was treated by his son *Zeus* or *Jove* as he had treated his elder brother

514, 515 *Ida*, a mountain in *Crete*, and the birthplace of *Zeus*

515, 516 *Olympus*, the fabled abode of the Greek gods, is a mountain in *Thessaly*, its highest point is covered with snow most of the year

middle air *Mr Verity* suggests that in the middle ages the atmosphere was regarded as made up of three regions, and that this 'middle air' is the cold region of clouds and heavy vapours about the mountain tops

517, 518 *Delphi*, at the foot of the steep southern slope of *Mount Parnassus*, *Dodōna*, in *Epirus*. These were the seats of the two most famous oracles of ancient Greece—of *Apollo* and *Zeus* respectively

520, 521 *Vergil* and *Ovid* both speak of *Saturn* as fleeing alone (over the *Hadriatic Sea*) before his son *Zeus*, to *Italy*, called by the Greeks the *Hesperian* (or western) fields

521 the Celtic (fields), the western or Celtic parts of the Continent, especially *France*.

(to) the utmost isles, probably *Britain*, &c

523 damp, depressed Cp 'to damp a fire', 'to damp

one's spirits' What is the figure?

such wherein. What is the construction?

524. Obscure, faintly, indistinctly

525, 526 not lost in loss itself, i.e. in what seemed likely to prove absolute destruction What is the figure?

527 Like doubtful hue explain 'doubtful'

528 recollecting, re-collecting, recovering

529 gently, either without harshness, or gallantly, nobly

530 fainting in first edition 'fainted'

531 straight, straightway, immediately

532. clarions, clear-sounding horns (*L. clarus*) (*Skeat*)

534 *Azazel*, probably the name of some evil spirit The word means 'the solitary one', or 'the scape-goat' See *Leviticus* xvi 8 "And *Aaron* shall cast lots upon the two goats, one lot for the Lord, and the other lot for the scape-goat ('*Azazel*', R V)

536 advanced, raised, uplifted

537 meteor, a conspicuous fiery body in the sky commonly called a falling or shooting star Lit 'something raised aloft' (*Gk.*)

538 golden lustre, lustrous gold

emblazed, richly adorned, like a shield To *blazon* is to portray armorial bearings on a shield (*M E blason*, a shield) Cp v 588 "Ensigns high advanced in their glittering tissue, bear emblazed holy memorials" The word is an heraldic term

539 arms and trophies, the figures emblazoned on the ensign. The armorial bearings or figures on a coat of arms or a standard showed the families from which the noble who had it was descended, and often had a reference to the exploits of his ancestors or of himself. (Interpret the different forms of the British royal standard at different periods.)

trophy, originally the memorial, consisting of weapons taken from the enemy, set up on the battlefield at the spot where the enemy *turned* (Gk *trōphē*, a turning) and fled; hence, a memorial of victory.

540 martial, warlike. (L. *Mars*, *Martius*, the god of war.)

541 universal, in its Latin sense, whole, entire.

542 concave, hollow roof, or vault.

tore. Cp. Macrobius & Horatius, "A cell that rent the firmament."

543 reign, kingdom, realm. Cp. "Pluto's grisly reign", Spenser, and later, Gray's *Elegy*, "molest her ancient solitary reign".

Chaos, &c., see ii. 890-967, where Night is spoken of as 'eldest of things', and 'eldest Night and Chaos as ancestors of Nature, because they preside over that out of which 'things' are formed.

544 All in a moment, but note 'All of a sudden'.

546 rise explain the construction.

orient (from L. *oriens*, *orientis*, the east, the rising sun), constantly used as an epithet of gems. It is frequently

used by Milton in the sense of 'bright', 'clear', 'shining'.

547 forest huge what figures?

helms, helmets.

548 *serried* (as if) joined or locked together. (Fr. from L. *serere*, to join.) This appearance might be caused by the regularity of the lines and the uniform stature of the troops.

549-59 This and many other passages in Milton's poetry bear witness to his love of music. Cp. *Introduction*, p. 10, and 705, 709 n.

550 phalanx. "A body of troops in close array with a long spear as their principal weapon. It was among the Dorians, and especially among the Spartans that this arrangement was most rigidly adhered to. (Smith's *Dict. of Antiquities*.) Later, the Macedonian phalanx proved irresistible until it encountered the Romans."

to the Dorian mood, i.e. to music of a grave, severe character, supposed to inspire courage and endurance, as distinguished from the Lydian or soothing, tender music (cp. *L. Allegro*, 139), and stirring, exciting, trumpet music (540-1). mood denotes the character of the music—grave, soothing, stirring, &c.—and this depended mainly on the arrangement of the intervals. We now use the term mode (as 'minor mode').

551 flutes and soft recorders. The modern flute, which is played while held sideways at right angles to the mouth, is



of recent German origin the flute of Milton's day—the English flute—was called a recorder. As he is speaking of Greek music, the expression probably refers in general terms to the so-called flutes of the Greeks, which included reed instruments. They were of various sizes, and the different parts of the harmony—bass, tenor, &c.—could be played on them.

551, 552 'Such as infused the highest courage and endurance into heroes', &c.

temper, disposition, temperament, frame of mind Cp 285<sup>n</sup> and <sup>n</sup> 276

554 breathed, infused, inspired, instilled

556 mitigate, make soft, mild, less severe (L *mitis*)  
swage (assuage), soothe, soften lit to make sweet (L *suavis*)

557 touches, strains Cp Shakespeare, *Merchant of Venice*, v 57

Here let the sounds of music  
Creep in our ears, soft stillness and  
the night  
Become the touches of sweet harmony"

561 Cp vi 61

charmed, in its old sense, denoting the effect of some mysterious power or influence—as here, fascinated by means of music (L *carmen*, a song)

563 horrid, in its Latin sense, bristling (with spears) Cp 'Horrid hair', <sup>n</sup> 710  
front, line

565 warriors, old veterans ordered, carried in the proper way cp the word of command in drill, 'Order arms

567 files What is the difference between ranks and files?

568 traverse, across, athwart

569 due, correct, proper, suitable One of Milton's favourite words

570 stature why singular? Cp 778

573 since created Man, since the creation of man A Latin idiom Cp 797-8, "After summons read"

574 embodied force, an army massed

named, compared

575 merit (more regard), 'be of more account'

infantry In the middle ages, the cavalry were considered as forming the main body of the army, and the two terms 'cavalry' and 'army' were convertible Cp chivalry, 307 The foot-men or infantry were deemed little better than rabble (Trench), and probably the word is used in this contemptuous sense here (Span and It. *infanta*, a child, a servant, a foot-soldier)

The reference here is to the Pygmies (cp 780), a fabulous race whose stature was a 'pugné' (about 13½ in). They are said by Homer to have been attacked by cranes every spring, and according to the legends they fought on the backs of rams and partridges. The legends are believed to be founded on distorted accounts of the jungle peoples in north-eastern India.

576-87 Milton refers to three groups of heroes Greek, British, and Mediæval

576-9. The Greek gods and heroes.

Phlegra, the westernmost of the three small peninsulas lying to the east of the Gulf of Salonica, the scene of the war between the gods and the giants. See 198.

Thebes and Ilium 'The heroic race that fought at Thebes and Ilium' symbolizes the great heroes of Greek literature and legendary history.

The story of the exploits of The Seven (Greeks) against Thebes is told by Aeschylus, the story of the Trojan war by Homer.

Troy in N-W Asia Minor

Thebes in Boeotia.

auxiliar gods refers to the part taken by the deities in the siege of Troy (L. *auxilium*, help)

579-81 Legendary British heroes

Uthers (or Uther Pendragon) son, i.e. King Arthur, assisted by knights of Britain and of Brittany (Armorica). For some time (about 1638-9) Milton had thought of taking the Arthurian legends as the subject of his great poem.

582-7 Medieval (historical) heroes

Josted, tilted, joust, literally, is the *jostling* together of two knights on horseback at a tournament (Low L. *jurtare*, to meet)

baptized, Christians in fidel, one who does *not* accept the Christian *faith*—hence, Moors, Mohammedans, &c.

583, 584 The names in these lines are said by some critics to have been taken by Milton

at random, but Mr. Verity holds that each one was carefully selected for its associations with the medieval romances of chivalry, by which Milton in his youth had been greatly attracted.

The names are in any case symbolical, like Thebes and Ilium above, at the same time some of them may be connected with particular events.

Aspramont, a castle near Nice, Damasco, Damascus, Treblond, the ancient Trepezus, a town on the Black Sea, of great note and splendour in the middle ages all familiar names in the old romances, and specially associated with tournaments and jousts.

Damasco was also the scene of several battles in the Crusades.

Montalban, a castle in Languedoc, of note in the wars of Charlemagne.

Marocco, Biserta, associated with the wars between the Christians (Spaniards) and the Moors. From Biserta (the ancient Utica, near Carthage) a Moorish army started to attack the Christians under Charlemagne in Spain, the defeat, however, was inflicted not by the Moors but by the Gascons at Roncesvalles, 'by Fontarabba', near Biarritz. (Charlemagne was not killed in the battle in 778 he lived till 814)

586 all his peerage, i.e. the brave Roland, the wise Oliver, and all the rest of the twelve peers or paladins of France—except perhaps one. Cp Scott's *Marmion* "When

Rowland brave and Olivier,  
And every paladin and peer,  
On Roncesvalles died'

587 'Thus far these sur-  
passed mortals yet they  
obeyed', &c Explain 'thus  
far'

588 observed, obeyed Cp  
'to observe a command

592 her, we should now say  
*its*

592, 593 'Nor did it appear  
less (noble and commanding)  
than that of an archangel who  
was now fallen and his exces-  
sive brightness dimmed'

595 horizontal, level, lying  
towards the horizon

597-9. disastrous, unfavour-  
able, of bad omen In the  
language of astrology, the  
pseudo-science widely believed  
in in Europe during the Middle  
Ages, a *disaster* was due to  
the stars (Gk *astron*, a star)  
So 'influence' denoted the  
power which stars exerted on  
human affairs, 'that which  
flowed upon us' A 'jovial'  
person was 'born under Jove,  
and was therefore of a cheer-  
ful disposition Cp *Julius*  
*Cæsar*, II 2 30

"When beggars die there are no  
comets seen

The heavens themselves blaze  
forth the death of princes"

598 Why 'half the nations'?

594-600 What point is this  
simile meant to illustrate?

601 scars of thunder, i.e.  
made by the lightning

intrenched, marked, fur-  
rowed, cut into

603. considerate, meditating  
(revenge), planning, schem-  
ing

604 'His eye was cruel but  
showed', &c

605 Remorse, self-reproach  
lit 'a biting again' (L *re-  
mordeo*)

passion, suffering, sorrow  
not as now, *strong* feeling only

606 Were they *fellows* or  
*followers*? See 88*n* and v  
805, &c.

609. amerced, deprived (by  
way of fine or punishment)  
(O F *amercier*, to fine, from  
L *mercedem*)

611 'Yet he beheld how,  
nevertheless, they stood faith-  
ful, &c

613 scathed, injured, dam-  
aged

614 *singed* does lightning  
merely *singe* the tops of trees?

615 blasted, withered,  
blighted, by the lightning.  
The expression 'blasted heath'  
occurs in *Macbeth* I 3 77 It  
is the meeting-place of Mac-  
beth and the witches in the  
*thunder-storm*

618 peers, the chiefs pre-  
viously mentioned in 391-521

619 assayed, tried

thrice see 50*n*

in spite of scorn, though  
scorning to weep

622-6 Cp the beginning of  
his first speech, II 84-7 Note  
how much is implied in the  
phrase, 'but with the Al-  
mighty

622 *myriads*, a *myriad* was  
ten thousand (Gk)

624 event, outcome, result

626 But what, &c. Explain  
the force of *but*

627 presaging, half expect-  
ing, surmising lit foreseeing

628 'knowledge (of the)  
past', &c

628, 629 could have feared,  
How, 'could have had any  
fear that such', &c., or 'could

have known any reasons for fearing', &c

gods Note Satan's pride in his estimate of the position held by himself and his companions

632 exile, note the recent puissant, mighty

633 Hath emptied what figure? Cp ii 692 (Satan "drew after him the third part of Heaven's sons")

reascend, re, back (not 'again')

634 Self raised Cp ii 75-7

636 counsels different (from those of the rest), 'divided counsels

dangers shunned, the shunning of dangers

637 lost, destroyed

638 secure, free from care or misgiving (with regard to his supremacy) Cp Ben Jonson "Men may securely sin, but safely never", and l 261 "Here we may reign secure"

640, 641 'Displayed fully his royal glory, but not his royal power'

642 Which, our ignorance of his full power

643-5 'We now know both the extent of his power and the limits of our own, so that we shall not lightly enter upon a new war with him, nor yet, if a new war does break out, shall fear that he can inflict a greater defeat upon us than he has done'

645 our better part 'henceforth our safest course is', &c.

646 close, secret Cp 795

647 no less, 'that he may learn from us as we have learnt from him, that he who overcomes, &c

650, 651 so rife fame, so general a rumour

650-6 Cp ii 378-80 Note the importance of this suggestion and its results in Book ii

654. the Sons of Heaven, the angels

656 eruption, sortie, expedition lit 'outbreak

657 infernal see 241 "

660-2 despaired, resolved cp 208 and note

662 understood — amongst whom?

663 confirm, support, second, ratify

668 This was the custom of Roman soldiers when applauding a general's speech Note the expressiveness of this line through the repetition of the notion of sound in the words *clashed*, *sounding*, and *dim* Cp 768

670 grisly, horrible, hideous Cp ii 704

671 the rest entire, 'the rest being intact or else, 'all the rest'

672-4 scurf, flakes, flaky matter

The work of sulphur According to the alchemists, sulphur (understood as a vague 'principle of fixation', not the substance we call sulphur) was the chief agent in the formation of metals by its action on 'earth', on the 'seeds of metals', &c The phrase work of sulphur refers to the metal either in the earth (as metallic ore) or cropping out (as a sulphide) in flakes on the surface (glossy scurf)

675 brigad Cp brigadier (It *brigata*, a troop)

676 pioners Pioneers clear the way for an army by making

roads, &c (From O F  
pconier, a foot soldier, from  
Low L *pedonem* whence also  
'pawn in chess')

677 Forerun, go before,  
precede

camp, army Cp xi 217,  
'a camp of fire', i.e. 'chariots  
and horses of fire'

678 cast, throw up

Mammon (Syriac), riches,  
here used as a proper noun  
(like Belial, 490) Cp *Matthew*  
vi 24, "Ye cannot serve God  
and mammon"

679. erected, high-minded,  
upright, noble

682 *Revelation* xxi 21

683 else goes with aught

684 vision beatific, a phrase  
used by early Christian writers  
to denote the 'sight of God',  
for which they hoped, and  
which was to give them per-  
fect happiness Cp *Matthew*  
v 8

688 For treasures better  
hid, i.e. for gold, better left  
undisturbed

690 admire, wonder Cp  
ii 677-8 (L *admirari*)

692 precious, probably used  
contemptuously, if not, what is  
the figure in 'precious bane'  
bane, harm

694 Babel, probably Baby-  
lon, noted for its vast walls,  
its hanging gardens, and the  
Temple of Belus (720)

Memphian, Egyptian, as in  
307, from *Memphis*, the ancient  
capital, which lay on the left  
bank of the Nile to the south  
of Cairo Egypt was famous  
for its pyramids and for its  
temples of Serapis (720) In  
l 718 the city which took the  
place of Memphis as the capital  
in later times, situated on the

right bank of the Nile, is men-  
tioned under the name *Alcairo*,  
the modern Cairo Cairo is  
a comparatively modern city,  
dating only from Mohamme-  
dan times Probably in the  
latter passage there is a repe-  
tition of line 694 under different  
names Note that in the second  
passage Milton uses the more  
modern names, perhaps to  
suggest different aspects of  
the cities But possibly *Babel*  
denotes the tower of Babel,  
and Memphian may be used  
in a much wider sense than  
*Alcairo*

697 reprobate, base, de-  
praved, lit condemned (L  
*reprobare*)

698, 699 Herodotus tells us  
that there were 366,000 men  
employed for twenty years in  
the building of the Great Pyr-  
amid

702 Sluiced A sluice is a  
sliding gate for regulating the  
flow of a liquid (L *exclusa*,  
shut out)

703 founded, melted (L  
*funderere*, to pour) The process  
of purifying is now called  
'smelting', whereas *founding*  
(705-7) denotes a later and  
final melting and moulding of  
the metal

massy, heavy

704 scummed, skimmed

bullion refers to the unpur-  
ified metal ore (L *bullio*, a  
mass of metal, from *bullire*,  
to boil)

dross, the impurities in the  
ore which float on the surface  
of the molten metal, forming a  
scum, so that *bullion dross* is  
the scum that comes from the  
bullion

706 various, elaborate, in-

tricate, e.g. the frieze and the roof (706-7) would require such mouldings

707 strange conveyance, a wonderful arrangement for conveying

708, 709 All the pipes in an organ are supplied with wind from a wind-chest, of which the *sound-board* forms the upper part, the connecting channels, and the intricate mechanism by which they are controlled, are all hidden away in the depths of the instrument, and yet every single part answers to the easy touch of the player with a sureness and a promptness that make the organ truly magical, and lend far more force to this simile than might appear at first sight. Milton was very fond of the organ, and had one in his house

710 Anon, presently

711 exhalation, a vapour or mist, suggestive of silence and ease (L, lit what is breathed out.) Cp Tennyson

"Like that strange song I heard

Apollo sing

While Ilion like a must rose into towers

712 dulcet symphonies, sweet accompanying chords or strains (on instruments)

713-7 like a temple In Greece and in Asia Minor there were many temples, mostly Doric, and their rows of pillars formed a conspicuous feature

713 pilasters, square pillars partly sunk in a wall

714 Doric pillars, round pillars of a massive, simple style, with plain capital. Cp note on 'Dorian mood', 550

(The other two orders of pillars are Ionic—fluted, with voluted capitals, and Corinthian—lighter columns, with highly ornamented capitals)

715 architrave The beam or stonework which rests immediately on the top of a row of pillars, above it is an ornament called the *frieze*, and above that a projecting part called the *cornice*. Architrave means chief beam (Gk *arche*, and L. *trabs*)

716 bossy, standing out prominently (Fr *bosse*, a knob)

717 fretted, ornamented—properly with interlaced bars, like gratings (O F *frete* It *ferata*, an iron grating)

717-20 See 694<sup>n</sup>

720 Belus, Bel, the tutelary deity of Babylon

Serapis, usually pronounced Serāpis, was a Græco Egyptian deity. His great temple was the Serapeum in Alexandria, the capital of Egypt in Greek and Roman times, and his worship spread all over the Roman Empire

721 Egypt with Assyria strove Assyria, which had as its capital Nineveh on the Tigris, was for a time the great empire in Western Asia, but was absorbed into the Babylonian empire. The rivalry between the monarchies of the Nile and Euphrates valleys lasted for hundreds if not thousands of years, and was ended only by the conquest of both by the Greeks

724, 725 'Reveal, within, her wide and ample spaces', &c

727 Pendent, hung (L

*pendeo*) magic lit the science of the Magi, the wise men or priestly caste among the Persians

728 A cresset was a lamp consisting of a small, open, iron cage or vessel, in which was placed rope or tow steeped in pitch, &c It was usually carried hanging from the top of a pole (Fr *creuset*, a pot, whence 'cruse' and 'cruet')

729 naphtha, a liquid distilled from petroleum, used for the lamps

asphaltus, pitch, used for the cressets

730 Explain hasty

737 In the Middle Ages it was supposed that the angels were of two kinds, Cherubim and Seraphim, or angels of light and angels of love, divided into three groups or Hierarchies, each consisting of three Orders (Gk *hierarchies*, a ruler in sacred matters, a chief priest cp monarch)

739 Ausonian land, Italy from Ausonia, an ancient name for central Italy

740 Mulciber, the softener, the metal founder (L *mulcere*, to soften) Another name for Vulcan, the Roman god of fire In Greece he was called Hephæstus He was smith and armourer to the gods of Olympus, and was represented as lame The legend of his being thrown from heaven by his father Zeus is found in the *Iliad*, Book 1

741 Why fabled? See 747, &c.

745 zenith, the highest point in the heavens over one's head See also *Introd* p 20. What is the opposite point called?

746 Lemnos, an island in the Ægean Sea, near the entrance to the Dardanelles It was considered sacred to Hephæstus, and here he had his forge

747 Erring, mistaken rout, crowd, rabble (distinct from rout = defeat, from L *rupta*)

748 aught what is the construction?

750 engines, contrivances, ingenuity (L *ingenium*, skill, ingenuity) Cp Ben Jonson "Sejanus worketh with all his ingine"

753. sovran. See 246 "awful, awe-inspiring"

756 Pandemonium, the palace (or temple) 'of all the demons' Cp Pantheon, a Roman temple to all the gods Now used as a common noun to mean a hideous din or a scene of wild confusion

758 squared regiment Cp 'perfect phalanx' (550), and 'squadron' (356)

761 access, note the meaning and accent.

764. Wont, were accustomed Past tense of A.S *wunan*, to be accustomed soldan see 348 "

765 Panim chivalry, knights belonging to a Pagan or non-Christian country, applied probably to the Saracens cp 582 *Panim* is usually spelt *paynim*

766 career, the galloping of the combatants towards one another along the course Note the two kinds of combat referred to, in the second the points of the lances were blunted (Fr *carrière*, a road, a horse race.)

767 swarmed, was crowded  
We can say either 'a place  
swarmed with people', or  
'people swarmed over a  
place'. The word is specially  
used of bees.

768 What is there remark-  
able about this line? What  
does it suggest?

the hiss of wings, hissing  
wings. What is the figure?

769. In April the Sun tra-  
verses that part of the sky  
in which the constellation  
Taurus, the Bull, is situated.

771 fresh dew and flowers,  
the fresh dewy flowers. So in  
1. 212 "Among sweet dew  
and flowers". What is the  
figure?

771-5. In Europe bees are  
kept in straw hives which look  
like large conical inverted  
baskets. The hives are placed  
on a wooden platform—the  
smoothed plank—raised two  
or three feet above the ground,  
usually near a garden. The  
bees light on the plank and  
enter the hive through a small  
opening round which they  
cluster. The balm is put to  
attract the bees.

773 citadel, a little city—  
not a fort here. (Dim of  
Italian *cittade*, or *città*, a city.)

774 balm, balsam, used by  
Milton of any fragrant resin  
or gum.

expatiate, spread out (L  
*spatior*, walk abroad.)

confer, discuss

776 straitened, crowded  
close together for want of  
space (Strait = narrow.)

779 Cp 428 and 429

780 pygmean race. See  
575 "

781 Indian mount, the Hi-  
malayas

faery elves, fairy sprites or  
spirits. The modern use of  
*fairy* as a noun is incorrect;  
it is, properly, an adjective, as  
here—*fay-like*. So in *Comus*,  
"faery vision" (*Fay*, Low  
L *fata*, a fate, a fay.)

783 belated, kept late. Cp  
benighted, overtaken by the  
fall of night.

785 arbitress, witness,  
spectator (L *arbiter*, umpire,  
witness.)

nearer to the Earth Fairies,  
witches, &c., were supposed  
to be able to draw the moon  
down towards the earth by  
their enchantments.

786. pale. What does this  
word qualify? What is the  
figure? Cp *Il Penseroso*,  
67-9, where Milton speaks  
of the moon "wandering as  
if led astray."

788 with joy and fear ex-  
plain

790 were at large, had  
plenty of room.

792. infernal see 241 "

795 close cp 646

recess, retirement, or, a re-  
tired place.

conclave, assembly. This  
is the name specially applied  
to the secret meeting of car-  
dinals at Rome when a pope  
is to be elected. Originally  
a locked-up place (L *clavis*,  
a key.)

797 Frequent, numerous,  
crowded (L *frequens*), quali-  
fying *conclave*.

798 consult, consultation  
(L *consultum*, a consultation  
or decree, especially of the  
senate or chief council.)





*John Milton*

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# PARADISE LOST

## BOOK II

EDITED

WITH LIFE, INTRODUCTION, NOTES, ETC

BY

F. GORSE, M A.

ADJUSTED FOR THE USE OF INDIAN STUDENTS

BY

THE REV E MONTEITH MACPHAIL, M A ,B D.

Madras Christian College

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## PREFATORY NOTE

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This edition aims at being a practical school book, providing all that is likely to be required by pupils in school, and at the same time free from the detail which can only usefully find a place in a book intended for more advanced students. Etymological matter has been but sparingly introduced, and the custom of quoting parallel passages from the ancient classics, so useful to the mature scholar but so bewildering to the young pupil, has been all but given up.

F G

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# INTRODUCTION.

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## LIFE OF MILTON

After Shakespeare, Milton is usually acknowledged to be the greatest English poet, yet he is not generally thought of as a national poet—as a representative of English character, in nearly the same degree as Shakespeare. He was closely connected with a *party*—the Puritans, and his eager partisanship undoubtedly had a narrowing effect upon him, and upon his later poetry. But was Milton a Puritan? He lived at a time when every man felt bound to take his stand with one of two parties—either with a king who was exercising despotic power in religious and civil matters, or with those who held that the king was bound to rule lawfully for the common good, and that in religion reasonable freedom should be allowed—whose motto was ‘fair play’ for everyone, even from kings. These principles Milton held as firmly as any man, to this extent he was one of the most earnest of Puritans. But it seems to be the very irony of fate, that he who took so keen a part in the struggle for freedom—freedom in religion, freedom from kingly tyranny, and freedom to think for one’s self—now the most envied and the most cherished possessions of Englishmen, should not be more generally remembered and honoured as a great patriot. That he was not even a greater poet than he was, is due to the unhappy times in which he lived, and to the fact that, much as he loved poetry, he loved his country more.

The Milton family appear to have been distinguished by their strong convictions, and by their courage in acting upon them. The poet’s grandfather is said to have been a staunch Catholic in the days of Elizabeth, and to have been heavily fined as a recusant—that is, for refusing to attend the services at the parish church. His son, the poet’s father, on the other hand, became a Protestant, and was in consequence disin-

herited. He settled in London as a scrivener,<sup>1</sup> and prospered, and there the poet was born in 1608. His education was carried on at home by various masters, and by his father, who taught him to sing and to play the organ, and implanted in him his own love of music. Although his home was a cheerful and happy place, he seems to have been an unusually quiet, serious child, and prematurely studious, if we may judge from some lines placed by the engraver under a portrait of him, made when he was ten years old

' When I was yet a child, no childish play  
To me was pleasing all my mind was set  
Serious to learn and know, and thence to do  
What might be public good myself I thought  
Born to that end, born to promote all truth,  
All righteous things" (*Paradise Regaired*)

At twelve he was sent to St. Paul's School, quite near his home in the city of London, and he still had tutors at home. He now worked very hard indeed<sup>2</sup> for several years, no trouble or expense was grudged by his parents, for they were very proud of him, and had formed the highest hopes as to his future. In 1625, when in his seventeenth year, he entered Christ's College, Cambridge, and remained there till he was twenty-three

Here came a break in his education, and with it the question, What was he going to do in life? His parents had destined him for the church, but the system of government by bishops and the tyranny of Laud deterred him from entering the ministry. His father seems to have left him free to choose a calling for himself,<sup>3</sup> and so we find him, about the

<sup>1</sup> The business of a scrivener in London consisted in the drawing up of wills, marriage settlements, and other deeds, the lending out of money for clients, and much else now done partly by attorneys and partly by law-stationers.

<sup>2</sup> ' My father destined me while yet a little boy, for the study of humane letters, which I seized with such eagerness that from the twelfth year of my age I scarce ever went from my lessons to bed before midnight, which indeed was the first cause of injury to my eyes, to whose natural weakness there were also added frequent headaches."

<sup>3</sup> The elder Milton was himself a very well-educated man, and showed through out the most generous sympathy and appreciation. The poet gratefully acknowledges this in his Latin poem *Ad Patrem*,—and hopes that other fathers may imitate him.

time of his leaving college, finally determined to fit himself, by continued labour and study, and by a strictly pure and blameless life, to achieve some great work as a poet. Accordingly he now settled at Horton, a quiet hamlet in Buckinghamshire, within a short distance of Windsor and the Thames, in the house of his father, who had retired thither to spend his old age

Of the poems which he had already written the chief was *The Nativity Hymn*, begun on Christmas-day, 1629. His sonnet *On Arriving at his 23rd Year* is of special interest at this point

"How soon hath Time the subtle thief of youth,  
 Stolen on his wing my three-and-twentieth year!  
 My hasting days fly on with full career  
 But my late spring no bud or blossom shew th  
 Perhaps my semblance might deceive the truth  
 That I to manhood am arrived so near,  
 And inward ripeness doth much less appear,  
 Than some more timely happy spirits endu'th  
 Yet be it less or more, or soon or slow  
 It shall be still in strictest measure even  
 To that same lot, however mean or high  
 Toward which Time leads me and the will of Heaven,  
 All is if I have grace to use it so,  
 As ever in my great Task-Master's eye

He seems to have devoted himself to an extensive course of 'select reading', especially to a revision of classical and Italian literature, storing his mind with all that was best worth appropriating, and becoming almost as familiar with Latin, Greek, and Italian as with his native tongue. He did not write more than five English poems of any great length during this period—*L'Allegro*, *Il Penseroso*, *Arcades*, *Comus*, and *Lycidas*—but they are amongst the very best in the language and yet, in the last and the best of them, he is still dissatisfied with his powers. In the spring of 1637 he had lost his mother, next spring he started off to see Italy and Greece, which for him would be exceptionally interesting. But the tyranny of Charles had at last provoked his subjects in Scotland to rebellion. On hearing of this in South Italy,



Milton at once resolved to return and take his part with his countrymen in the impending contest<sup>1</sup> In 1639 he was back He took a house in London, and settled there for the rest of his life.<sup>2</sup>

So far Milton's life had been one of quiet, secluded study For the next twenty years poetry was banished, study and self-preparation were all but given up, and he was to be found in the very thick of the controversies of the day,—writing against Episcopacy, defending the Execution of Charles (in two books—*the First* and *the Second Defence*), and exposing the notorious *Eikon Basilike* He had, on settling in London, begun to take a few pupils, this led him to write an essay on *Education* But his only great and enduring work in prose was his *Arcopagitica*, a plea for freedom of opinion, and for freedom to express that opinion to all the world by means of the printing-press, without the previous sanction of the Licensor His activity in the Parliamentary cause had led to his being appointed, in 1649, Latin Secretary to the Committee of Foreign Affairs, a post for which his knowledge of foreign languages specially qualified him It was during his tenure of this office that he deliberately hastened his blindness, which had been coming on for some years, over the writing of the *First Defence*, mentioned above<sup>3</sup>

It is evident that this must have been, in his case, a terrible calamity, for he had not yet even begun his great poem. The truly admirable way in which he bore it is shown by the courage and patience which characterised his subsequent life,

<sup>1</sup> "I considered it," he says, "dishonourable to be enjoying myself at my ease in foreign lands while my countrymen were striking a blow for freedom"

I perceived that if I ever wished to be of use, I ought at least not to be wanting to my country, to the church, and to so many of my fellow-Christians, in a crisis of so much danger I therefore determined to relinquish the other pursuits in which I was engaged, and to transfer the whole force of my talents and my industry to this important object."

<sup>2</sup> Except during the plague in 1665-6, when he retired to Chalfont St. Giles, a village in Buckinghamshire, about 10 miles from Horton.

<sup>3</sup> "In such a case I could not listen to the physician, not if Æsculapius himself had spoken from his sanctuary I could not but obey that inward monitor, I know not what, that spoke to me from Heaven I concluded to employ the little remaining eyesight I was to enjoy in doing this, the greatest service to the common weal it was in my power to render" (*Second Defence*)

and by the various references to it which we find in his writings<sup>1</sup>

But there were other misfortunes in store for him in 1660 the Parliamentary cause failed completely—for the time, Milton was imprisoned, some of his prose writings were burnt by the hangman, and he lost most of his savings. He had indeed “fallen on evil days”, and yet he bravely took up and carried to completion the great work of his life—his epic poem,<sup>2</sup> *Paradise Lost*. He had begun it before the Restoration, probably in 1658, he finished it about 1663, spent two years or so on its revision, and published it in 1667. Meanwhile he had commenced its sequel, *Paradise Regained*, then he wrote *Samson Agonistes*, a dramatic poem, and several prose works.

His latter years were greatly cheered and brightened by the fame which *Paradise Lost* brought him, and by the frank recognition of his pre-eminence by all parties<sup>3</sup>. He died in London in 1674, and was buried in the church of St Giles, Cripplegate.

Three qualities stand out conspicuously in Milton's character. First, his deep sense of duty. He seems never to falter in his entire devotion to that which he believes he ought to do at any particular juncture. Two striking instances of this are, the return from Italy in 1639, and the employment of

<sup>1</sup> Cynack, this three years day these eyes though clear,  
To outward view, of blemish or of spot,  
Devoid of light their seeing have forgot  
Nor to their idle orbs doth sight appear  
Of sun or moon, or star throughout the year  
Of man, or woman yet I argue not  
Against Heaven's hand or will nor bate a jot  
Of heart or hope, but still bear up and steer  
Right onward. What supports me, dost thou ask?  
The conscience, friend, to have lost them overplead  
In Liberty's defence my noble task,  
Of which all Europe rings from side to side  
This thought might lead me through the world's vain mask  
Content, though blind, had I no better guide

<sup>2</sup> It may be noted here that *Paradise Lost* was at first intended to be written in the form of a drama.

<sup>3</sup> Dryden, the Royalist poet, admired Milton greatly, and with his leave adapted *Paradise Lost* for dramatic performance!

his failing eyesight in writing the *Defence*. Second, the sincerity and the earnestness of his religious and political convictions. Third, his magnanimity and patience. Twenty years spent in a cause that, for the time, failed, loss of eyesight, loss of savings, loss of friends, the restoration of a dissolute monarch—all this produced neither bitterness nor murmur. "Who best bear His mild yoke, they serve Him best." So he wrote and so he lived. Truly, as Macaulay says, he was weighed in the balance, and *not* found wanting.

## CHRONOLOGICAL TABLE.

LITERARY	GENERAL
Spenser born, 1552	
	The Marian Persecution, 1555
Bacon born, 1561	
Shakespeare born, 1564	
Galileo born, "	Massacre of St. Bartholomew, 1572
Jonson born, 1574	
<i>The Faerie Queere</i> published, 1590-6	The Armada, 1588 Battle of Ivry, 1590
Shakespeare's earlier plays acted, 1597	
Bacon's <i>Essays</i> published, 1598	Edict of Nantes, 1598 Gunpowder Plot, 1605
Milton born, 1608	Clarendon born, 1608
The Bible translated, 1611	
Shakespeare dies, 1616	
Milton goes to Cambridge, 1625	Thirty Years' War begun, 1618 The <i>Mayflower</i> sails, 1620
Bunyan born, 1628	Laud, Bp. of London, 1628
Dryden born, 1631	
Milton leaves Cambridge and retires to Horton, 1632	
<i>L'Allegro</i> , <i>Il Penseroso</i> , <i>Lycidas</i> , &c., 1633-7	
Milton goes abroad, 1638	The Covenant signed, 1638 First Bishops' war, 1639
Milton settles in London, 1639	Civil War begun, 1642
Newton born, 1642	
<i>Areopagitica</i> , 1644	

CHRONOLOGICAL TABLE—*Continued*

<i>Eikonoklastes</i> ,	1649	Charles I executed,	1649
<i>First Defence</i> ,	1651		
Milton becomes blind,	1652	Cromwell Protector,	1653
<i>Paradise Lost</i> begun about	1658	Cromwell dies,	1658
		The Restoration,	1660
		The Plague,	1665
<i>Paradise Lost</i> published,	1667	Clarendon's fall,	1667
<i>Paradise Regained</i> ,	1671	France and England	
<i>Samson Agonistes</i> ,	1671	attack Holland,	1672
Milton dies,	1674	Clarendon dies,	1674

THE SUBJECT OF *PARADISE LOST*

The subject of the poem as given in Book I is the temptation and fall of man as described in the book of Genesis, that is, his deterioration from the state of perfect goodness and happiness, in which he was created, to one made up of good and evil, of happiness and unhappiness, this fall being symbolised by the expulsion of Adam and Eve from Paradise or Eden. This is the central fact of the story, to it all the rest (Books I–VIII) is preparatory, and with it the story ends. But the preparatory events are so stupendous in their magnitude, so striking in their character, and described in such impressive language—forming, as they do, the best part of the poem—that they tend to overshadow the doings in the Garden, and so we come to look upon *Paradise Lost* as dealing rather with a series of connected events, of which the ‘fall’ is the first in importance but not in interest. We may, therefore, regard *Paradise Lost* as dealing with the whole universe, in its widest possible aspect, with the origin of its various parts, and their significance for man.

## ANALYSIS OF THE POEM

- (A) The Fall why and how it was brought about. I–VIII
- (B) Its results IX–XII
- (C) Man's relation to the Universe and to God Part of V  
(The third point, though not prominent, is very important in the scheme of the poem)

(A) *The Fall why and how it was brought about*

## (1) Heaven, the War

(a) Its Cause, the refusal of Satan and his followers to acknowledge the Son as their head V

(b) The War, the expulsion of the rebels VI

## (2) The Creation of the World and of Man VII, VIII

## (3) Hell

(a) The rebels closed in and stunned by their fall, Satan rallies his followers I

(b) The leaders in Council Satan undertakes to try to ruin Man } II

(c) Hell and Chaos described

(d) Satan's journey through Chaos

## (4) The World, Eden

(a) Satan explores the World III

(b) Adam and Eve in Eden, Satan's plottings, Raphael's warnings IV and V

(c) The Fall effected IX

(B) *The Results of the Fall*

(1) Punishment pronounced on Tempter and Tempted by the Son X

(2) Sin and Death take possession of the World, but their overthrow by the Son (i.e. the Redemption) is foretold X

(3) Michael reveals the future to Adam, reassures him of Redemption, and leads him and Eve out of Paradise. XI and XII

(C) *Man's Relations to the Universe and to God*, as set forth by Raphael in Book V 469-543, may be summed up briefly thus —

"One Almighty is", all things are created by Him, from "one first matter all", all things are perfect in their various degrees, but are more refined and spiritual in proportion as they are near Him. In nature "the grosser feeds the purer", the soil is transformed, through the plant, into flower and fruit, the latter, used as man's nourishment, is "sublimed" into the living force which sustains the mind and the soul,

thus there is complete continuity from the lowest forms (*i e* mere matter) to the highest (*i e* pure spirit), and "all things up to Him return, if not depraved from good" Raphael concludes

"Time may come vhen men  
With Angels may participate, and find  
No inconvenient diet, nor too light fare,  
And from these corporal nutriments, perhaps,  
Your bodies may at last turn all to spirit,  
Improved by tract of time, and winged ascend  
Ethereal, as we, or may at choice  
Here or in heavenly Paradises dwell,  
If ye be found obedient

With this compare VII 155, where the Almighty states His purpose in creating Man, *viz* to replenish Heaven, lest Satan should boast of the damage inflicted. He will, He says, create

"Of one man a race  
Of men innumerable, there to dwell,  
Not here, till, by degrees of ment raised,  
They open to themselves at length the way,  
Up hither, under long obedience tried', &c

In this analysis the topics are arranged in chronological order. The order in the poem, as the references show, is very different, and it may be helpful to indicate it.

(1) Milton plunges into the very midst of the whole subject by depicting the rebels lying stunned on the lake after their fall. They are roused by Satan, a council is held, Man's ruin resolved on, and intrusted to Satan. Hell and Chaos are described

I, II

(2) Satan traverses Chaos, and explores the World, finds Eden, and plots the Fall

II-IV

(3) Raphael now visits Adam and Eve. He describes their position in the universe, and warns them of their danger. In order to explain Satan's attitude, and to gratify Adam's curiosity, Raphael begins to narrate the course of events from the beginning—

V

*viz* —the War in Heaven and the Expulsion,  
and the Creation of the World

VI

VII

Adam tells Raphael of his finding himself in Eden, and of the prohibition to touch the tree of knowledge      Raphael repeats the warning, and leaves him      VIII

(4) They sin and are expelled      IX.-XII

## THE COSMOLOGY OF *PARADISE LOST*

Much of *Paradise Lost* is occupied with events that take place outside the universe as known to man—in Heaven, Hell, and Chaos, much, too, with matters connected with that universe, while the relations of the various realms to one another, and the nature of man's World as described or assumed in the poem, are so peculiar and so fundamental, that clear ideas on the subject are of the highest importance.

On reading the poem we find that Book I does not begin the story, for there the War in Heaven is over and the rebels are undergoing punishment elsewhere, it is not till Books V-VI that the Angel Raphael is introduced, giving Adam a "full narration" of things from the beginning—and it is chiefly by means of these later books that we construct the key to the earlier ones

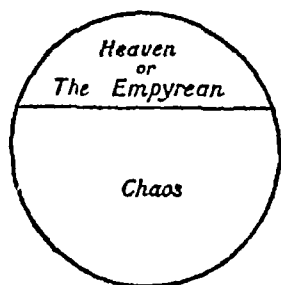


Fig 1

I At the earliest period referred to by Raphael, Space consists of two parts, Heaven or the Empyrean, and Chaos<sup>1</sup> "as yet this World was not", nor Man, nor Hell Heaven alone is created, or formed the rest of space is a blank. This stage we may symbolise<sup>2</sup> by figure 1 Heaven, we

gather, is the region of light and life, the abode of God and the Angels—"the Sons of God" Of its size and shape nothing definite is said It is totally cut off by means

<sup>1</sup> *Heaven*, perhaps that which is 'heaved up' *Empyrean* (Gk.), 'made of fire' (the purest of the four elements) *Chaos*, the chasm, cleft, or abyss.

<sup>2</sup> The diagrams are merely symbolic the form of Space, the relative magnitude of Heaven, Chaos, and Hell, and the exact position of the World are not indicated in the poem.

of a crystal floor from Chaos, various ornamental features are mentioned—as gates, battlements, and walls, and its beauty is suggested by descriptions of ideal earthly scenery, “heavenly paradises” The Angels are of two kinds—Cherubim and Seraphim, arranged in three ranks—Archangels or Chiefs, Princes, and individual Powers or Intelligences,<sup>1</sup> each kind having its special duties the peculiar nature and mode of existence of these immaterial beings are described—their immortality, their might, their power of assuming any shape, and so forth In all this Milton follows hints from the Scriptures, especially the vision of St John (in the Book of *Revelation*), Jewish writings, Dante, and the traditions of the early and middle ages He cautions us that his language is merely symbolical

The Almighty, Himself invisible, has His throne on a central mount, clouded in dazzling brightness, where He receives the adoration of His sons, and makes known His commands

Chaos,<sup>2</sup> “the Deep” or “the Abyss”, is the name which Milton gives to that portion of space which lies outside Heaven Its nature is inconceivable and indescribable, for it consists of that which has not yet been organised into matter,—neither earth, air, fire, nor water The whole region is utterly devoid of life and light, it is left by the Almighty in utter confusion and darkness—“to the sway of Anarchy and Night”

“a dark

Illimitable ocean, without bound,  
Without dimension where length, breadth, and highth,  
And time, and place are lost, where eldest Night  
And Chaos, ancestors of Nature, hold  
Eternal anarchy, amidst the noise  
Of endless wars, and by confusion stand  
For Hot, Cold, Moist, and Dry, four champions fierce,  
Strive here for mastery, and to battle bring  
Their embryon atoms” (II 891-900)

<sup>1</sup> Masson

<sup>2</sup> The fullest description of Chaos and its presiding deity is given in Book II. 890-1033



II This division of Space continues until the revolt of the Angels, which leads to their expulsion the floor of Heaven opens, they are driven out through the gap, and fall through "the Abyss" for nine days Then they come to the place which the Almighty has prepared for them out of a portion

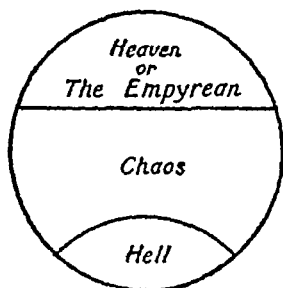


Fig 2.

of Chaos It lies open to receive them, closes above them, and imprisons them This new abode of theirs is called Hell it is situated in the part of Space remotest from Heaven, in "the bottomless pit", and is partitioned off from Chaos by walls and roof of fire Its shape is not described, but the roof is said to be vaulted (fig 2) Within it was indeed a place of torment, "created evil, for evil

only good", "a place of fierce extremes", "with many a frozen, many a fiery Alp", "a universe of death" so that Satan exclaims, on surveying it,

"Here at least

We shall be free, the Almighty hath not built  
Here for His envy, will not drive us hence

A means of exit into Chaos is afterwards discovered, through a gateway, guarded by two beings named Sin and Death These open the gate for Satan, but cannot close it again so that the Infernals can henceforth pass out and in at will

III After their fall the Angels lie stunned and bewildered on a burning lake for nine days, and it is during this period that the next change is brought about. For some time the Almighty had purposed creating a new World, and placing in it a new and favoured race. At His command the Messiah now issues forth "far into Chaos", and with "the golden compass" "circumscribesthis Universe" of Earth, and Planets, and all that is cognisable by man This new World hangs from the floor of Heaven by a golden chain attached to its topmost point, or zenith, but whether it is suspended from the

centre of the Empyrean, and poised about the centre of Space (as suggested in diagram 3), and what its relative size, cannot be determined<sup>1</sup>

Man is thus in a middle position, the Good above, the Evil below, and he is to be connected with both. For the use of the good angels a golden stairway is let down from Heaven, and for the use of the evil ones a broad path, or bridge, is made by Sin and Death through the Deep in the track taken by Satan on his journey of exploration (II 1024, &c.)

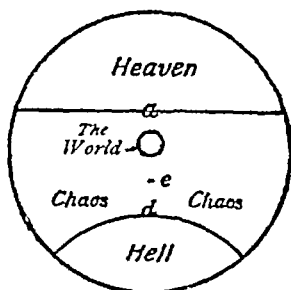


Fig 3

The golden stair can be drawn up as if to secure Heaven against unwished-for visitants, but the lower bridge is never closed. The two roads meet at the same point, where there is an opening affording access to the interior of the World.

IV Let us now look at this new World. It was created primarily<sup>2</sup> for a new race of beings, Man, and his abode, the Earth, is appropriately made its centre. It is a complicated system of ten hollow spheres or shells fitted one within another, and around the solid Earth. Each sphere has a motion of its own, imparted, in the first place, by the outside shell, called the Primum Mobile, or First Moved—how it is moved we are not told. Of these spheres only two are material—the Primum Mobile or hard, external casing, and the next within it, the Crystalline Sphere, which consists of a clear, watery fluid. The first is designed as a protection to the whole system, the latter to moderate the extremes of heat and cold which may permeate the outer framework. The

<sup>1</sup> Professor Masson makes the radius of the World one third of  $a$  to  $d$ , and consequently the World stretches from  $a$  to  $e$ . This seems to agree with I 73-74, but not with II 1052-3 in which the World appears to Satan in the distance "as a star of smallest magnitude", nor with III 427-8 where the World "from the wall of Heaven, though distant far, some small reflection gains". The force of the passage (I 73-4) depends on the meaning of the term "pole", which is rather vague, and in VII. 23, seems applicable to the point  $a$ .

<sup>2</sup> Cp VIII 98-9.

remaining eight are, or may be regarded as, mere divisions of space, in which the several planets or orbs have their respective orbits. It was in all probability to account for the different motions of the several planets that the separate revolutions of the spheres were assumed. The seven planetary spheres, beginning with that nearest the Earth, are

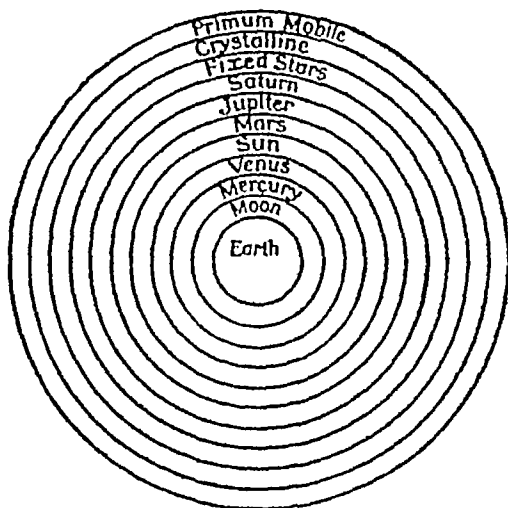


Fig. 4

the Moon, Mercury, Venus, the Sun, Mars, Jupiter, Saturn. The eighth sphere contains those stars which occupy a fixed position with regard to one another, and it is therefore called the Fixed or the Firmament. It revolves once daily, carrying all its stars round with it. The Earth is supposed to be stationary.

This theory of the World was gradually given up in favour of the simpler one of Copernicus (1473-1543), which was advocated by Galileo and others, and finally established by Kepler and Newton. According to this the Sun is the centre<sup>1</sup>

<sup>1</sup> More correctly, the sun is not at the centre, but at the common focus of the ellipses of the paths described by the planets.

of our universe, and is almost stationary, the Earth and the other planets revolve about it, whilst some of these planets, *e.g.* the Earth, have satellites of their own, and finally the 'fixed stars' are outside the solar universe altogether

Milton was well acquainted with the Copernican system, and may quite possibly have accepted it, but in a poem concerned with topics so far beyond the pale of experience and knowledge, and so full of ancient and mediæval ideas, beliefs, and fancies, the old theory, however erroneous, was not only fitting, but necessary, for it is involved in very many of the thoughts borrowed by Milton, as it is in some of our phrases at this day,<sup>1</sup> in Milton's time it was still generally accepted, and it was undoubtedly more poetical than the new system.<sup>2</sup>

## THE METRE

(1) The poem is written in blank verse, or unrimed iambic pentameters, that is, the typical line consists of ten syllables, divided into five feet of two syllables each, the stress falling on the second syllable, *e.g.*—

With gems' | and gold' | en lus' | tre rich' | embla'zed

(2) A repetition of such typical lines, even if possible, would be extremely wearisome, and we find the lines modified in various ways

(a) by an additional syllable at the end of the line, *e.g.*  
I 38,

<sup>1</sup> Professor Masson instances such phrases as 'out of one's sphere'

<sup>2</sup> Consider *e.g.* the quaint fancy of the music of the spheres as expressed by Shakespeare (*Merchant of Venice*, V. 1. 60)—

"There's not the smallest orb which thou behold'st  
But in his motion like an angel sings,  
Still quiring to the young-eyed cherubins  
Such harmony is in immortal souls  
But, whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it."

(b) by additional syllables not at the end, such syllables are usually elided *e.g.*—

Ābove' | the Āon' | ian mount', | while it' | pursues'

Hīs tem' | ple right' | āgāinst' | the tem | ple of God

The *e* of passive participles in *-ed* and *-en* is usually elided

(c) one or even two of the five stresses may be dropped *e.g.*—

Ā dun | geon hor' | rible on all | sides round,

where the stress falls in the third foot owing to the syllable *-ble*

(d) or the stress may be inverted *e.g.*—

Here for | his en | vy will | not drive' | us hence.

Ā mind | of to | be changed | by place' | or time'

(The inverted feet are *trochees*.)

(3) The *breaks* in the sentences do not come at the ends of the lines only, but the construction is carried on without regard to the division into lines, and we get longer or shorter groups just as the case requires. Thus, the end of a sentence may occur in any part of the line or at the end. This gives ten possible positions, but there are frequently two breaks in one line. The result is such variety in the groupings, and such a fitness between thought and language, that there is never even an approach to monotony.

# PARADISE LOST

## BOOK II

## SUMMARY OF BOOK I

The First Book proposes, first in brief, the whole subject, Man's disobedience, and the loss thereupon of Paradise, wherein he was placed then touches the prime cause of his fall, the Serpent, or rather Satan in the Serpent, who revolting from God, and drawing to his side many legions of Angels, was by the command of God driven out of Heaven with all his crew into the great Deep. Which action passed over, the Poem hastes into the midst of things, presenting Satan with his Angels now fallen into Hell, described here, not in the Centre (for Heaven and Earth may be supposed as yet not made, certainly not yet accursed) but in a place of utter darkness, fittest called Chaos here Satan with his Angels lying on the burning lake, thunderstruck and astonished, after a certain space recovers, as from confusion, calls up him who, next in order and dignity, lay by him, they confer of their miserable fall. Satan awakens all his legions, who lay till then in the same manner confounded, they rise their numbers, array of battle, their chief leaders named, according to the idols known afterwards in Canaan and the countries adjoining. To these Satan directs his speech, comforts them with hope yet of regaining Heaven, but tells them lastly of a new world and new kind of creature to be created, according to an ancient prophecy or report in Heaven, for that Angels were long before this visible creation was the opinion of many ancient Fathers. To find out the truth of this prophecy, and what to determine thereon, he refers to a full council. What his associates thence attempt. Pandemonium, the palace of Satan, rises, suddenly built out of the Deep, the infernal Peers there sit in council.

# PARADISE LOST.

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## BOOK II

*The council opened by Satan 'We are united, and confident of our power, how can we best regain Heaven?*

High on a throne of royal state, which far  
Outshone the wealth of Ormus and of Ind,  
Or where the gorgeous East with richest hand  
Showers on her kings barbaric pearl and gold,  
Satan exalted sat, by merit raised 5

To that bad eminence, and, from despair  
Thus high uplifted beyond hope, aspires  
Beyond thus high, insatiate to pursue *vain*  
Vain war with Heaven, and, by success untaught,  
His proud imaginations thus displayed — 10

“Powers and Dominions, Deities of Heaven!—

For, since no deep within her gulf can hold  
Immortal vigour, though oppressed and fallen,  
I give not Heaven for lost from this descent  
Celestial Virtues rising will appear 15

More glorious and more dread than from no fall,  
And trust themselves to fear no second fate!—

3 Me though just right, and the fixed laws of Heaven  
Did first create your leader,) next, (free choice,) 2  
With what besides, (in counsel or in fight,  
Hath been achieved of merit,) yet (this loss,  
Thus far at least recovered, hath much more 4  
Established in a safe unenvied throne,  
Yielded with full consent ) The happier state



In Heaven, which follows dignity, might draw 25  
 Envy from each inferior, but who here  
 Will envy whom the highest place exposes  
 Foremost to stand against the Thunderer's aim  
 Your bulwark, and condemns to greatest share  
 'Of endless pain? Where there is then no good 30  
 For which to strive, no strife can grow up there  
 From faction, for none sure will claim in Hell  
 Precedence, none whose portion is so small  
 'Of present pain that with ambitious mind  
 Will covet more. With this advantage, then, 35  
 To union, and firm faith, and firm accord,  
 More than can be in Heaven, we now return  
 To claim our just inheritance of old,  
 Surer to prosper than prosperity  
 Could have assured us, and, by what best way, 40  
 Whether of open war or covert guile,  
 We now debate, who can advise may speak "

He ceased, and next him Moloch, sceptred king,  
 Stood up, the strongest and the fiercest spirit  
 That fought in Heaven, now fiercer by despair 45  
 His trust was with the Eternal to be deemed  
 Equal in strength, and rather than be less  
 Cared not to be at all With that care lost  
 Went all his fear, of God, or Hell, or worse,  
 He recked not, and these words thereafter spake — 50

? *Moloch's speech 'I vote for war forthwith even if we fail  
 our lot cannot become worse'*

"My sentence is for open war Of wiles,  
 More unexpert, I boast not, them let those  
 Contrive who need, or when they need, not now  
 For, while they sit contriving, shall the rest—  
 Millions that stand in arms, and longing wait 55

The signal to ascend—sit lingering here,  
 Heaven's fugitives, and for their dwelling-place  
 Accept this dark, opprobrious den of shame,  
 The prison of his tyranny who reigns  
 By our delay? No! let us rather choose, 60  
 Armed with Hell-flames and fury, all at once  
 O'er Heaven's high towers to force resistless way,  
 Turning our tortures into horrid arms  
 Against the Torturer, when, to meet the noise  
 Of his almighty engine, he shall hear 65  
 Infernal thunder, and, for lightning, see  
 Black fire and horror shot with equal rage  
 Among his Angels, and his throne itself  
 Mixed with Tartarean sulphur and strange fire,  
 His own invented torments But perhaps 70  
 The way seems difficult and steep to scale  
 With upright wing against a higher foe  
 Let such bethink them, if the sleepy drench  
 Of that forgetful lake benumb not still,  
 That in our proper motion we ascend 75  
 Up to our native seat, descent and fall  
 To us is adverse Who, but felt of late,  
 When the fierce foe hung on our broken rear  
 Insulting, and pursued us through the Deep, 80  
 With what compulsion and laborious flight  
 We sunk thus low? The ascent is easy, then,  
 The event is feared! Should we again provoke  
 Our stronger, some worse way his wrath may find  
 To our destruction, if there be in Hell  
 Fear to be worse destroyed! What can be worse 85  
 Than to dwell here, driven out from bliss, condemned  
 In this abhorrèd Deep to utter woe,  
 Where pain of unextinguishable fire  
 Must exercise us without hope of end,

The vassals of his anger, when the scourge 90  
 Inexorably, and the torturing hour,  
 Calls us to penance? More destroyed than thus,  
 We should be quite abolished, and expire.  
 What fear we then? What doubt we to incense  
 His utmost ire? which, to the highth enraged, 95  
 Will either quite consume us, and reduce  
 To nothing this essential—happier far  
 Than miserable to have eternal being!—  
 Or if our substance be indeed divine,  
 And cannot cease to be, we are at worst 100  
 On this side nothing, and by proof we feel  
 Our power sufficient to disturb his Heaven,  
 And with perpetual inroads to alarm,  
 Though inaccessible, his fatal throne,  
 Which, if not victory, is yet revenge.” 105

He ended frowning, and his look denounced  
 Desperate revenge, and battle dangerous  
 To less than gods On the other side up rose  
 Belial, in act more graceful and humane,  
 A fairer person lost not Heaven, he seemed 110  
 For dignity composed and high exploit  
 But all was false and hollow, though his tongue  
 Dropt manna, and could make the worse appear  
 The better reason, to perplex and dash 115  
 Maturest counsels for his thoughts were low—  
 To vice industrious, but to nobler deeds  
 Timorous and slothful. Yet he pleased the ear,  
 And with persuasive accent thus began —

*Belial's speech 'Better bear our present ills than risk worse'*

“I should be much for open war, O Peers,  
 As not behind in hate, if what was urged 120  
 Main reason to persuade immediate war

Did not dissuade me most, and seem to cast  
 Ominous conjecture on the whole success,  
 When he who most excels in fact of arms,  
 In what he counsels and in what excels 125  
Mistrustful, grounds his courage on despair  
 And utter dissolution, as the scope  
 Of all his aim, after some dire revenge  
 First, what revenge? The towers of Heaven are filled  
 With armèd watch, that render all access 130  
 Impregnable oft on the bordering Deep *Chaos*  
 Encamp their legions, or with obscure wing  
 Scout far and wide into the realm of Night,  
 Scorning surprise. Or could we break our way  
 By force, and at our heels all Hell should rise 135  
 With blackest insurrection, to confound  
 Heaven's purest light, yet our great enemy,  
 All incorruptible, would on his throne  
 Sit unpolluted, and the ethereal mould, *but take*  
 Incapable of stain, would soon expel 140  
 Her mischiefs, and purge off the baser fire,  
 Victorious. Thus repulsed, our final hope  
 Is flat despair we must exasperate  
 The almighty victor to spend all his rage,  
 And that must end us, that must be our cure— 145  
 To be no more Sad cure! for who would lose,  
 Though full of pain, this intellectual being,  
 Those thoughts that wander through eternity,  
 To perish rather, swallowed up and lost  
 In the wide womb of uncreated Night, 150  
 Devoid of sense and motion? And who knows,  
 Let this be good, whether our angry foe  
 Can give it, or will ever? How he can,  
 Is doubtful that he never will is sure  
 Will he, so wise, let loose at once his ire, 155

*lack of Self control or*

Belike through impotence or unaware,  
 To give his enemies their wish, and end  
 Them in his anger, whom his anger saves  
 To punish endless? 'Wherefore cease we then?'  
 Say they who counsel war, 'we are decreed, 160  
 Reserved, and destined to eternal woe  
 Whatever doing, what can we suffer more,  
 What can we suffer worse?' Is this then worst—  
 Thus sitting, thus consulting, thus in arms?  
 What when we fled amain, pursued, and strook 165  
 With Heaven's afflicting thunder, and besought  
 The Deep to shelter us? This Hell then seemed  
 A refuge from those wounds Or when we lay  
 Chained on the burning lake? That sure was worse.  
 What if the breath that kindled those grim fires, 170  
 Awaked, should blow them into sevenfold rage,  
 And plunge us in the flames? or from above  
 Should intermitted vengeance arm again  
 His red right hand to plague us? What if all  
 Her stores were opened, and this firmament 175  
 Of Hell should spout her cataracts of fire,  
 Impendent horrors, threatening hideous fall  
 One day upon our heads, while we perhaps,  
 Designing or exhorting glorious war,  
 Caught in a fiery tempest, shall be hurled, 180  
 Each on his rock transfixed, the sport and prey  
 Of racking whirlwinds, or for ever sunk  
 Under yon boiling ocean, wrapt in chains,  
 There to converse with everlasting groans,  
 Unrespited, unpitied, unreprieved, 185  
 Ages of hopeless end? This would be worse  
 War therefore, open or concealed, alike  
 My voice dissuades, for what can force or guile  
 With him, or who deceive his mind, whose eye

Views all things at one view? He from Heaven's  
highth 190

All these our motions vain sees and derides,—

Not more almighty to resist our might

Than wise to frustrate all our plots and wiles

Shall we then live thus vile,—the race of Heaven

Thus trampled, thus expelled, to suffer here 195

Chains and these torments? Better these than worse,

By my advice, since fate inevitable

Subdues us, and omnipotent decree,

The victor's will To suffer, as to do,

Our strength is equal, nor the law unjust 200

That so ordains this was at first resolved,

If we were wise, against so great a foe

Contending, and so doubtful what might fall.

I laugh, when those who at the spear are bold

And venturous, if that fail them, shrink, and fear 205

What yet they know must follow—to endure

Exile, or ignominy, or bonds, or pain,

The sentence of their conqueror This is now

Our doom, which if we can sustain and bear,

Our supreme foe in time may much remit 210

His anger, and perhaps, thus far removed,

Not mind us not offending, satisfied

With what is punished, whence these raging fires

Will slacken, if his breath stir not their flames

Our purer essence then will overcome 215

Their noxious vapour, or, inured, not feel,

Or, changed at length, and to the place conformed

In temper and in nature, will receive

Familiar the fierce heat, and void of pain,

This horror will grow mild, this darkness light, 220

Besides what hope the never-ending flight

Of future days may bring, what chance, what change

Worth waiting, since our present lot appears  
 For happy though but ill, for ill not worst,  
 If we procure not to ourselves more woe " 225

Thus Belial, with words clothed in reason's garb,  
 Counsell'd ignoble ease, and peaceful sloth,  
 Not peace and after him thus Mammon spake —

*Mammon's speech 'Let us give up all thought of returning to Heaven,  
 and make the best of our present lot, which may become easier in  
 time'*

" Either to disenthroned the King of Heaven  
 We war, if war be best, or to regain 230  
 Our own right lost Him to unthroned we then  
 May hope, when everlasting Fate shall yield  
 To fickle Chance, and Chaos judge the strife  
 The former, vain to hope, argues as vain  
 The latter, for what place can be for us 235  
 Within Heaven's bound, unless Heaven's Lord supreme  
 We overpower? Suppose he should relent,  
 And publish grace to all, on promise made  
 Of new subjection, with what eyes could we  
 Stand in his presence humble, and receive 240  
 Strict laws imposed, to celebrate his throne  
 With warbled hymns, and to his Godhead sing  
 Forced Halleluiahs, while he lordly sits  
 Our envied sovrán, and his altar breathes  
 Ambrosial odours and ambrosial flowers, 245  
 Our servile offerings? This must be our task  
 In Heaven, this our delight How wearisome  
 Eternity so spent in worship paid  
 To whom we hate! (Let us not then pursue,  
 By force impossible, by leave obtained 250  
 Unacceptable, though in Heaven, our state  
 Of splendid vassalage, but rather seek

Our own good from ourselves, and from our own  
 Live to ourselves, though in this vast recess,  
 Free and to none accountable, preferring 255  
 Hard liberty before the easy yoke  
 Of servile pomp) Our greatness will appear,  
 Then most conspicuous, when great things<sup>c</sup> of small,  
 Useful<sup>r</sup> of hurtful, prosperous<sup>r</sup> of adverse,  
 We can create, and in what place soe'er 260  
 'I thrive under evil, and work ease out of pain  
 'Through labour and endurance 'This deep world  
 Of darkness do we dread? How oft amidst  
 'Thick clouds and dark doth Heaven's all ruling Sire  
 Choose to reside, his glory unobscured, 265  
 And with the majesty of darkness round  
 Covers his throne, from whence deep thunders roar  
 Mustering their rage, and Heaven resembles Hell!  
 As he our darkness, cannot we his light  
 Imitate when we please? 'This desert soil 270  
 Wants not her hidden lustre, gems and gold,  
 Nor want we skill or art, from whence to raise  
 Magnificence, and what can Heaven show more?  
 Our torments also may in length of time  
 Become our elements, these piercing fires 275  
 As soft as now severe, our temper changed  
 Into their temper, which must needs remove  
 The sensible of pain All things invite  
 'To peaceful counsels, and the settled state  
 Of order, how in safety best we may 280  
 Compose our present evils, with regard  
 Of what we are and where, dismissing quite  
 All thoughts of war 'Ye have what I advise "

He scarce had finished, when such murmur filled  
 The assembly, as when hollow rocks retain 285  
 The sound of blustering winds, which all night long



Had roused the sea, now with hoarse cadence lull  
 Seafaring men o'er-watched, whose bark by chance,  
 Or pinnace, anchors in a craggy bay  
 After the tempest such applause was heard 290  
 As Mammon ended, and his sentence pleased,  
 Advising peace, for such another field  
 They dreaded worse than Hell so much the fear  
 Of thunder and the sword of Michaël  
 Wrought still within them, and no less desire 295  
 To found this ~~nether~~ <sup>new</sup> empire, which might rise,  
 By policy and long process of time,  
 In emulation opposite to Heaven  
 Which when Beëlzebub perceived, than whom,  
 Satan except, none higher sat, with grave 300  
 Aspect he rose, and in his rising seemed,  
 A pillar of state, deep on his front engraven  
 Deliberation sat, and public care,  
 And princely counsel in his face yet shone,  
 Majestic though in ruin. Sage he stood, 305  
 With Atlantean shoulders fit to bear  
 The weight of mightiest monarchies his look  
 Drew audience and attention still as night  
 Or summer's noontide air, while thus he spake —

"Thrones and imperial Powers, Offspring of Heaven,  
 Ethereal Virtues' or these titles now 311  
 Must we renounce, and, changing style, be called  
 Princes of Hell? for so the popular vote  
 Inclines, here to continue, and build up here  
 A growing empire, doubtless, while we dream, 315  
 And know not that the King of Heaven hath doomed

This place our dungeon, not our safe retreat  
 Beyond his potent arm, to live exempt  
 From Heaven's high jurisdiction, in new league  
 Banded against his throne, but to remain 320  
 In strictest bondage, though thus far removed,  
 Under the inevitable curb, reserved *his captive*  
 His captive multitude For he, be sure,  
 In highth or depth, still first and last will reign,  
 Sole king, and of his kingdom lose no part 325  
 By our revolt, but over Hell extend  
 His empire, and with iron sceptre rule  
 Us here, as with his golden those in Heaven  
 What sit we then projecting peace and war?  
 War hath determined us, and foiled with loss *of all* 330  
 Irreparable, (terms of peace yet none  
 Vouchsafed or sought,) for what peace will be given  
 To us enslaved, but custody severe,  
 And stripes, and arbitrary punishment  
 Inflicted? and what peace can we return, 335  
 But, to our power, hostility and hate,  
 Untamed reluctance, and revenge, though slow, *unleashed*  
 Yet ever plotting how the conqueror least  
 May reap his conquest, and may least rejoice  
 In doing what we most in suffering feel? 340  
 Nor will occasion want, nor shall we need  
 With dangerous expedition to invade  
 Heaven, whose high walls fear no assault or siege,  
 Or ambush from the Deep What if we find  
 Some easier enterprise? There is a place 345  
 (If ancient and prophetic fame in Heaven  
 Err not), another world, the happy seat  
 Of some new race called Man, about this time  
 To be created like to us, though less  
 In power and excellence, but favoured more 350

Of him who rules above, so was his will  
 Pronounced among the gods, and by an oath,  
 That shook Heaven's whole circumference, confirmed  
 Thither let us bend all our thoughts, to learn  
 What creatures there inhabit, of what mould, 355  
 Or substance, how endued, and what their power,  
 And where their weakness, how attempted best,  
 By force or subtlety Though Heaven be shut,  
 And Heaven's high Arbitrator sit secure  
 In his own strength, this place may lie exposed, 360  
 The utmost border of his kingdom, left  
 To their defence who hold it here, perhaps,  
 Some advantageous act may be achieved  
 By sudden onset—either with Hell-fire  
 To waste his whole creation, or possess 365  
 All as our own, and drive, as we are driven,  
 The puny inhabitants, or, if not drive,  
 Seduce them to our party, that their God  
 May prove their foe, and with repenting hand  
 Abolish his own works This would surpass 370  
 Common revenge, and interrupt his joy  
 In our confusion, and our joy upraise  
 In his disturbance, when his darling sons,  
 Hurl'd headlong to partake with us, shall curse  
 Their frail original, and faded bliss, 375  
 Faded so soon! Advise if this be worth  
 Attempting, or to sit in darkness here  
 Hatching vain empires " Thus Beelzebub  
 Pleaded his devilish counsel, first devised  
 By Satan, and in part proposed, (for whence, 380  
 But from the author of all ill, could spring  
 So deep a malice, to confound the race  
 Of mankind in one root, and Earth with Hell  
 To mingle and involve, done all to spite

The great Creator? But their spite still serves / 385  
 His glory to augment The bold design  
 Pleased highly those infernal States, and joy  
 Sparkled in all their eyes With full assent  
 They vote whereat his speech he thus renews —

*This plan will raise us out of Hell, procure us a pleasanter abode, and  
 perhaps enable us to attack Heaven, but whom shall we send to ex-  
 plore this new World?*

“Well have ye judged, well ended long debate, 390  
 Synod of gods, and, like to what ye are,  
 Great things resolved, which from the lowest deep  
 Will once more lift us up, in spite of fate,  
 Nearer our ancient seat, perhaps in view  
 Of those bright confines, whence, with neighbouring  
 arms 395

And opportune excursion, we may chance  
 Re-enter Heaven, or else in some mild zone  
 Dwell not unvisited of Heaven's fair light,  
 Secure, and at the brightening orient beam  
 Purge off this gloom, the soft delicious air, 400  
 To heal the scar of these corrosive fires, *corrosive*  
 Shall breathe her balm But first, whom shall we send  
 In search of this new world? whom shall we find  
 Sufficient? who shall tempt with wandering feet  
 The dark, unbottomed, infinite Abyss, 405  
 And through the palpable obscure find out  
 His uncouth way, or spread his aery flight,  
 Upborne with indefatigable wings  
 Over the vast abrupt, ere he arrive  
 The happy isle? What strength, what art, can then 410  
 Suffice, or what evasion bear him safe  
 Through the strict senteries, and stations thick  
 Of Angels watching round? Here he had need

All circumspection, and we now no less  
 Choice in our suffrage, for on whom we send, 415  
 The weight of all, and our last hope, relies "

This said, he sat, and expectation held  
 His look suspense, awaiting who appeared  
 To second, or oppose, or undertake  
 The perilous attempt, but all sat mute, 420  
 Pondering the danger with deep thoughts, and each  
 In other's countenance read his own dismay,  
 Astonished None among the choice and prime  
 Of those Heaven-warring champions, could be found  
 So hardy as to proffer or accept, 425  
 Alone, the dreadful voyage, till, at last,  
 Satan, whom now transcendent glory raised  
 Above his fellows, with monarchal pride,  
 Conscious of highest worth, unmoved thus spake —

*Satan's second speech 'We may well pause the undertaking is a perilous one, but I accept as great a share of hazard as of honour, and will make the attempt alone*

"O Progeny of Heaven, empyreal Thrones!  
 With reason hath deep silence and demur  
 Seized us, though undismayed Long is the way  
 And hard, that out of Hell leads up to light,  
 Our prison strong, this huge convex of fire,  
 Outrageous to devour, immures us round  
 Ninefold, and gates of burning adamant,  
 Barred over us, prohibit all egress  
 These passed, if any pass, the void profound  
 Of unessential Night receives him next,  
 Wide gaping, and with utter loss of being  
 Threatens him, plunged in that abortive gulf  
 If thence he 'scape into whatever world  
 Or unknown region, what remains him less

Than unknown dangers, and as hard escape?  
 But I should ill become this throne, O Peers, 445  
 And this imperial sovranity, adorned  
 With splendour, armed with power, if aught proposed  
 And judged of public moment, in the shape  
 Of difficulty or danger, could deter  
 Me from attempting Wherefore do I assume 450  
 These royalties, and not refuse to reign,  
 Refusing to accept as great a share  
 Of hazard as of honour, due alike  
 To him who reigns, and so much to him due  
 Of hazard more, as he above the rest 455  
 High honoured sits? Go, therefore mighty Powers,  
 Terror of Heaven, though fallen! intend at home,  
 While here shall be our home, what best may ease  
 The present misery, and render Hell  
 More tolerable, if there be cure or charm 460  
 To respite, or deceive, or slack the pain  
 Of this ill mansion intermit no watch  
 Against a wakeful foe, while I abroad  
 Through all the coasts of dark destruction seek  
 Deliverance for us all This enterprise 465  
 None shall partake with me "

*The council over the leaders issue forth with Satan their concord  
 suggests to the poet the disorder of men*

Thus saying, rose

The monarch, and prevented all reply,  
 Prudent, lest, from his resolution raised.  
 Others among the chief might offer now  
 (Certain to be refused) what erst they feared, 470  
 And, so refused, might in opinion stand  
 His rivals, winning cheap the high repute,  
 Which he, through hazard huge, must earn But they  
 (H 341) D

Dreaded not more the adventure than his voice  
 Forbidding, and at once with him they rose 475  
 Their rising all at once was as the sound  
 Of thunder heard remote. Towards him they bend  
 With awful reverence prone and as a god  
 Extol him equal to the Highest in Heaven  
 Nor failed they to express how much they praised 480  
 That for the general safety he despised  
 His own, for neither do the spirits damned  
 Lose all their virtue, lest bad men should boast  
 Their specious deeds on Earth, which glory excites,  
 Or close ambition varnished o'er with zeal 485  
 Thus they their doubtful consultations dark  
 Ended, rejoicing in their matchless chief  
 As when from mountain-tops the dusky clouds  
 Ascending, while the North-wind sleeps, o'erspread  
 Heaven's cheerful face, the lowering element 490  
 Scowls o'er the darkened landskip snow, or shower,  
 If chance the radiant sun with farewell sweet  
 Extend his evening beam, the fields revive,  
 The birds their notes renew, and bleating herds  
 Attest their joy, that hill and valley rings 495  
 O shame to men! Devil with devil damned  
 Firm concord holds, men only disagree  
 Of creatures rational, though under hope  
 Of heavenly grace, and, God proclaiming peace,  
 Yet live in hatred, enmity, and strife 500  
 Among themselves, and levy cruel wars,  
 Wasting the earth, each other to destroy  
 As if (which might induce us to accord)  
 Man had not hellish foes enow besides,  
 That day and night for his destruction wait! 505  
 The Stygian council thus dissolved, and forth  
 In order came the grand infernal Peers

Midst came their mighty Paramount, and seemed  
 Alone the antagonist of Heaven, nor less  
 Than Hell's dread Emperor, with pomp supreme, 510  
 And god like imitated state Him round  
 A globe of fiery Seraphim enclosed,  
 With bright emblazonry, and horrent arms  
 Then of their session ended they bid cry  
 With trumpet's regal sound the great result 515  
 Towards the four winds four speedy Cherubim  
 Put to their mouths the sounding alchymy, *at the*  
 By harald's voice explained, the hollow Abyss  
 Heard far and wide, and all the host of Hell  
 With deafening shout returned them loud acclaim 520

*during Satan's absence the spirits pass the time in games, wild freaks,  
 music discussion, or exploration*

Thence more at ease their minds, and somewhat raised  
 By false presumptuous hope, the rangèd powers  
 Disband, and, wandering, each his several way  
 Pursues, as inclination or sad choice  
 Leads him perplexed, where he may likeliest find 525  
 Truce to his restless thoughts, and entertain  
 The irksome hours, till his great Chief return  
 Part on the plain or in the air sublime,  
 Upon the wing or in swift race contend,  
 As at the Olympian games or Pythian fields, 530  
 Part curb their fiery steeds, or shun the goal  
 With rapid wheels, or fronted brigads form  
 As when, to warn proud cities, war appears  
 Waged in the troubled sky, and armies rush  
 To battle in the clouds, before each van 535  
 Prick forth the aery knights, and couch their spears,  
 Till thickest legions close, with feats of arms  
 From either end of heaven the welkin burns



Others, with vast Typhœan rage, more fell,  
 Rend up both rocks and hills, and ride the air 540  
 In whirlwind, Hell scarce holds the wild uproar  
 As when Alcides, from Œchalia crowned  
 With conquest, felt the envenomed robe, and tore  
 Through pain up by the roots Thessalian pines,  
 And Lichas from the top of Œta threw 545  
 Into the Euboic sea. Others more mild,  
 Retreated in a silent valley, sing  
 With notes angelical to many a harp  
 Their own heroic deeds, and hapless fall  
 By doom of battle, and complain that Fate 550  
 Free virtue should enthrall to Force or Chance  
 Their song was partial, but the harmony  
 (What could it less when Spirits immortal sing?)  
 Suspended Hell, and took with ravishment  
 The thronging audience In discourse more sweet 555  
 (For eloquence the soul, song charms the sense),  
 Others apart sat on a hill retired,  
 In thoughts more elevate, and reasoned high  
 Of providence, foreknowledge, will and fate—  
 Fixed fate, free will, foreknowledge absolute— 560  
 And found no end, in wandering mazes lost  
 Of good and evil much they argued then,  
 Of happiness and final misery,  
 Passion and apathy, and glory and shame—  
 Vain wisdom all, and false philosophy! 565  
 Yet, with a pleasing sorcery, could charm  
 Pain for a while, or anguish, and excite  
 Fallacious hope, or arm the obdured breast  
 With stubborn patience, as with triple steel  
 Another part, in squadrons and gross bands, 570  
 On bold adventure to discover wide  
 That dismal world, if any clime perhaps

Might yield them easier habitation, bend  
 Four ways their flying march, along the banks  
 Of four infernal rivers, that disgorge 575  
 Into the burning lake their baleful streams—  
 Abhorred Styx, the flood of deadly hate,  
 Sad Achæron of sorrow, black and deep,  
Cocytus, named of lamentation loud  
 Heard on the rueful stream, fierce Phlegeton, 580  
 Whose waves of torrent fire inflamè with rage  
 Far off from these, a slow and silent stream,  
Lethe, the river of oblivion rolls  
 Her watery labyrinth, whereof who drinks  
 Forthwith his former state and being forgets, 585  
 Forgets both joy and grief, pleasure and pain  
 Beyond this flood a frozen continent  
 Lies dark and wild, beat with perpetual storms  
 Of whirlwind and dire hail, which on firm land  
 Thaws not, but gathers heap, and ruin seems 590  
 Of ancient pile, all else deep snow and ice,  
 A gulf profound as that Serbonian bog  
 Betwixt Damiata and Mount Casius old, 595  
 Where armies whole have sunk the parching air  
 Burns frore, and cold performs the effect of fire  
 Thither, by harpy-footed Furies haled, 600  
 At certain revolutions all the damned  
 Are brought, and feel by turns the bitter change  
 Of fierce extremes, extremes by change more fierce,  
 From beds of raging fire to starve in ice 605  
 Their soft ethereal warmth, and there to pine  
 Immovable, infixed, and frozen round  
 Periods of time, thence hurried back to fire  
 They ferry over this Lethean sound  
 Both to and fro, their sorrow to augment, 610  
 And wish and struggle, as they pass, to reach

The tempting stream, with one small drop to lose  
 In sweet forgetfulness all pain and woe,  
 All in one moment, and so near the brink, *surface*  
 But Fate withstands, and, to oppose the attempt, 610  
 Medusa with Gorgonian terror guards  
 The ford, and of itself the water flies  
 All taste of living wight, as once it fled  
 The lip of Tantalus Thus roving on  
 In confused mārch forlorn, the adventurous bands, 615  
 With shuddering horror pale, and eyes aghast,  
 Viewed first their lamentable lot, and found  
 No rest Through many a dark and dreary vale  
 They passed, and many a region dolorous, *dismal*  
 O'er many a frozen, many a fiery Alp, 620  
 Rocks, caves, lakes, fens, bogs, dens, and shades of  
 death—

A universe of death, which God by curse  
 Created evil, for evil only good,  
 Where all life dies, death lives, and nature breeds  
 Perverse, all monstrous, all prodigious things, 625  
 Abominable, inutterable, and worse  
 Than fables yet have feigned, or fear conceived,  
 Gorgons, and Hydras, and Chimæras dire

*atan's journey at Hell gate he meets with Sin and Death, its guardians*

Meanwhile the Adversary of God and Man,  
 Satan, with thoughts inflamed of highest design, 630  
 Puts on swift wings, and towards the gates of Hell  
 Explores his solitary flight sometimes  
 He scours the right hand coast, sometimes the left,  
 Now shaves with level wing the deep, then soars  
 Up to the fiery concave, towering high 635  
 As when far off at sea a fleet descried  
 Hangs in the clouds, by equinoctial winds

Close sailing from Bengala, or the isles  
 Of Ternate and Tidore, whence merchants bring  
 Their spicy drugs, they on the trading flood, 640  
 Through the wide Ethiopian to the Cape,  
 Ply stemming mightly toward the pole so seemed  
 Far off the flying Fiend } At last appear  
 Hell-bounds, high reaching to the horrid roof,  
 And thrice threefold the gates, three folds were brass,  
 Three iron, three of adamantine rock, 646  
 Impenetrable, impaled with circling fire,  
 Yet unconsumed Before the gates there sat  
 On either side a formidable Shape.  
 The one seemed woman to the waist, and fair, 650  
 But ended foul in many a scaly fold  
 Voluminous and vast—a serpent armed  
 With mortal sting } About her middle round  
 A cry of Hell-hounds never-ceasing barked,  
 With wide Cerberean mouths full loud, and rung 655  
 A hideous peal, yet, when they list, would creep,  
 If aught disturbed their noise, into her womb,  
 And kennel there, yet there still barked and howled  
 Within unseen Far less abhorred than these  
 Vexed Scylla, bathing in the sea that parts 660  
Calabria from the hoarse Trinacrian shore,  
 Nor uglier follow the night-hag, when, called  
 In secret, riding through the air she comes,  
 Lured with the smell of infant blood, to dance  
 With Lapland witches, while the labouring moon 665  
 Eclipses at their charms } The other Shape—  
 If shape it might be called that shape had none 670  
 Distinguishable in member, joint, or limb,  
 Or substance might be called that shadow seemed,  
 For each seemed either—black it stood as Night,  
 Fierce as ten Furies, terrible as Hell,

And shook a dreadful dart, what seemed his head  
 The likeness of a kingly crown had on  
 Satan was now at hand, and from his seat  
 The monster moving onward came as fast 675  
 With horrid strides, Hell trembled as he strode  
 The undaunted Fiend what this might be admired—  
 Admired, not feared (God and his Son except,  
 Created thing naught valued he nor shunned),  
 And with disdainful look thus first began, 680

“Whence, and what art thou, execrable Shape,  
 That dar’st, though grim and terrible, advance  
 Thy miscreated front athwart my way  
 To yonder gates? Through them I mean to pass,  
 That be assured, without leave asked of thee 685  
 Retire, or taste thy folly, and learn by proof,  
 Hell born, not to contend with Spirits of Heaven”

To whom the Goblin, full of wrath, replied —  
 “Art thou that Traitor Angel, art thou he,  
 Who first broke peace in Heaven and faith, till then  
 Unbroken, and in proud rebellious arms 691  
 Drew after him the third part of Heaven’s sons,  
 Conjured against the Highest, for which both thou  
 And they, outcast from God, are here condemned  
 To waste eternal days in woe and pain? 695  
 And reckonst thou thyself with Spirits of Heaven,  
 Hell-doomed, and breath’st defiance here and scorn,  
 Where I reign king, and, to enrage thee more,  
 Thy king and lord? Back to thy punishment,  
 False fugitive, and to thy speed add wings, 700  
 Lest with a whip of scorpions I pursue  
 Thy lingering, or with one stroke of this dart  
 Strange horror seize thee, and pangs unfelt before”

*The impending combat is prevented by Sin, who explains  
the situation*

So spake the grisly Terror, and in shape,  
 So speaking and so threatening, grew tenfold 705  
 More dreadful and deform On the other side,  
 Incensed with indignation, Satan stood  
 Unterrified, and like a comet burned,  
 That fires the length of Ophiuchus huge  
 In the arctic sky, and from his horrid hair 710  
 Shakes pestilence and war Each at the head  
 Levelled his deadly aim, their fatal hands  
 No second stroke intend, and such a frown  
 Each cast at the other, as when two black clouds,  
 With Heaven's artillery fraught, come rattling on 715  
 Over the Caspian, then stand front to front  
 Hovering a space, till winds the signal blow  
 To join their dark encounter in mid air  
 So frowned the mighty combatants, that Hell  
 Grew darker at their frown, so matched they stood,  
 For never but once more was either like 721  
 To meet so great a foe And now great deeds  
 Had been achieved, whereof all Hell had rung,  
 Had not the snaky Sorceress, that sat  
 Fast by Hell-gate and kept the fatal key, 725  
 Risen, and with hideous outcry rushed between  
 "O father, what intends thy hand", she cried,  
 "Against thy only son? What fury, O son,  
 Possesses thee to bend that mortal dart  
 Against thy father's head? and know'st for whom, 730  
 For him who sits above, and laughs the while  
 At thee, ordained his drudge, to execute  
 Whate'er his wrath, which he calls justice, bids—  
 His wrath, which one day will destroy ye both!"

She spake, and at her words the hellish Pest 735  
 Forbore, then these to her Satan returned —

“So strange thy outcry, and thy words so strange  
 Thou interposest, that my sudden hand,  
 Prevented, spares to tell thee yet by deeds  
 What it intends, till first I know of thee 740  
 What thing thou art, thus double-formed, and why,  
 In this infernal vale first met, thou callest  
 Me father, and that phantasm call'st my son  
 I know thee not, nor ever saw till now  
 Sight more detestable than him and thee.” 745

*The reply of Sin to Satan*

To whom thus the portress of Hell-gate replied —  
 “Hast thou forgot me then, and do I seem  
 Now in thine eye so foul?—once deem'd so fair  
 In Heaven, when at the assembly, and in sight  
 Of all the Seraphim with thee combined 750  
 In bold conspiracy against Heaven's King,  
 All on a sudden miserable pain  
 Surprised thee, dim thine eyes, and dizzy swum  
 In darkness, while thy head flames thick and fast  
 Threw forth, till on the left side opening wide, 755  
 Likest to thee in shape and countenance bright,  
 Then shining Heavenly-fair, a goddess armed,  
 Out of thy head I sprung Amazement seized  
 All the host of Heaven, back they recoil'd afraid  
 At first, and called me *Sin*, and for a sign 760  
 Portentous held me, but, familiar grown,  
 I pleased, and with attractive graces won  
 The most averse, thee chiefly, who full oft  
 Thyself in me thy perfect image viewing,  
 Becamest enamoured and such joy thou took'st 765  
 With me in secret, that my womb conceived

A growing burden    Meanwhile war arose,  
And fields were fought in Heaven, wherein remained  
(For what could else?) to our almighty foe  
Clear victory, to our part loss and rout                      770  
Through all the Empyrean    Down they fell,  
Driven headlong from the pitch of Heaven, down  
Into this Deep, and in the general fall  
I also, at which time this powerful key  
Into my hands was given, with charge to keep                 775  
These gates for ever shut, which none can pass  
Without my opening    Pensive here I sat  
Alone, but long I sat not, till my womb,  
Pregnant by thee, and now excessive grown,  
Prodigious motion felt, and rueful throes                      780  
At last this odious offspring whom thou seest,  
Thine own begotten, breaking violent way,  
Tore through my entrails, that, with fear and pain  
Distorted, all my nether shape thus grew  
Transformed, but he, my inbred enemy,                      785  
Forth issued, brandishing his fatal dart  
Made to destroy    I fled and cried out *Death!*  
Hell trembled at the hideous name, and sighed  
From all her caves, and back resounded *Death!*  
I fled, but he pursued (though more, it seems,                 790  
Inflamed with lust than rage) and, swifter far,  
Me overtook, his mother, all dismayed,  
And, in embraces forcible and foul  
Engendering with me, of that rape begot  
These yelling monsters, that with ceaseless cry                 795  
Surround me, as thou saw'st, hourly conceived  
And hourly born, with sorrow infinite  
To me, for when they list, <sup>descend</sup> into the womb  
That bred them they return, and howl, and gnaw  
My bowels, their repast, then bursting forth                      800



Afresh with conscious terrors vex me round,  
 That rest or intermission none I find  
 Before mine eyes in opposition sits  
 Grim Death, my son and foe, who sets them on,  
 And me, his parent, would full soon devour 805  
 For want of other prey, but that he knows  
 His end with mine involved, and knows that I  
 Should prove a bitter morsel, and his bane,  
 Whenever that shall be, so Fate pronounced  
 But thou, O father, I forewarn thee, shun 810  
 His deadly arrow, neither vainly hope  
 To be invulnerable in those bright arms,  
 Though tempered heavenly, for that mortal dint,  
 Save he who reigns above, none can resist "

*Satan appears friendly and explains his errand*

She finished, and the subtle Fiend his lore 815  
 Soon learned, now milder, and thus answered smooth —  
 "Dear daughter—since thou claim'st me for thy sire,  
 And my fair son here show'st me, the dear pledge  
 Of dalliance had with thee in Heaven, and joys  
 Then sweet, now sad to mention, through dire change  
 Befallen us unforeseen, unthought of—know, 821  
 I come no enemy, but to set free  
 From out this dark and dismal house of pain  
 Both him and thee, and all the Heavenly host  
 Of Spirits, that, in our just pretences armed, 825  
 Fell with us from on high From them I go  
 This uncouth errand sole, and one for all  
 Myself expose, with lonely steps to tread  
 The unfounded deep, and through the void immense,  
 To search with wandering quest a place foretold 830  
 Should be, and, by concurring signs, ere now  
 Created vast and round, a place of bliss

In the purlieus of Heaven, and therein placed  
 A race of upstart creatures, to supply  
 Perhaps our vacant room, though more removed, 835  
 Lest Heaven, surcharged with potent multitude,  
 Might hap to move new broils Be this, or aught  
 Than this more secret now designed, I haste  
 To know, and, this once known, shall soon return,  
 And bring ye to the place where thou and Death 840  
 Shall dwell at ease, and up and down unseen  
 Wing silently the buxom air, embalmed  
 With odours there ye shall be fed and filled  
 Immeasurably, all things shall be your prey”

*Sin explains her position, and unlocks the gate, but cannot shut it*

He ceased, for both seemed highly pleased, and  
 Death 845  
 Grinned horrible a ghastly smile to hear  
 His famine should be filled, and blessed his maw  
 Destined to that good hour No less rejoiced  
 His mother bad, and thus bespake her sire —  
 “The key of this infernal pit, by due 850  
 And by command of Heaven’s all-powerful King,  
 I keep, by him forbidden to unlock  
 These adamantine gates, against all force  
 Death ready stands to interpose his dart,  
 Fearless to be o’ermatched by living might 855  
 But what owe I to his commands above  
 Who hates me, and hath hither thrust me down  
 Into this gloom of Tartarus profound,  
 To sit in hateful office here confined,  
 Inhabitant of Heaven, and Heavenly-born, 860  
 Here in perpetual agony and pain,  
 With terrors and with clamours compassed round  
 Of mine own brood, that on my bowels feed?

Thou art my father, thou my author, thou  
 My being gav'st me, whom should I obey 865  
 But thee? whom follow? Thou wilt bring me soon  
 To that new world of light and bliss, among  
 The gods who live at ease, where I shall reign  
 At thy right hand voluptuous, as beseems  
 Thy daughter and thy darling, without end " 870

Thus saying, from her side the fatal key,  
 Sad instrument of all our woe, she took,  
 And, towards the gate rolling her bestial train,  
 Forthwith the huge portcullis high up-drew,  
 Which, but herself, not all the Stygian powers 875  
 Could once have moved, then in the key-hole turns  
 The intricate wards, and every bolt and bar  
 Of massy iron or solid rock with ease  
 Unfastens On a sudden open fly,  
 With impetuous recoil and jarring sound, 880  
 The infernal doors, and on their hinges grate  
 Harsh thunder, that the lowest bottom shook  
 Of Erebus She opened, but to shut  
 Excelled her power the gates wide open stood,  
 That with extended wings a bannered host, 885  
 Under spread ensigns marching, might pass through  
 With horse and chariots ranked in loose array,  
 So wide they stood, and like a furnace-mouth,  
 Cast forth redounding smoke and ruddy flame

*Satan passes out and travels on through Chaos till he comes to the  
 'pavilion of its rulers*

Before their eyes in sudden view appear 890  
 The secrets of the hoary Deep—a dark  
 Illimitable ocean, without bound,  
 Without dimension, where length, breadth, and highth,  
 And time, and place, are lost, where eldest Night

And Chaos, ancestors of Nature, hold 895  
 Eternal anarchy, amidst the noise  
 Of endless wars, and by confusion stand  
 For Hot, Cold, Moist, and Dry, four champions fierce,  
 Strive here for mastery, and to battle bring  
 Their embryon atoms, they around the flag 900  
 Of each his faction, in their several clans,  
 Light-armed or heavy, sharp, smooth, swift, or slow,  
 Swarm populous, unnumbered as the sands  
 Of Barca, or Cyrene's torrid soil, *multitude in war*  
 Levied to side with warring winds, and poise 905  
 Their lighter wings *to* To whom these most adhere  
 He rules a moment, Chaos umpire sits,  
 And by decision more embroils the fray *fray*  
 By which he reigns, next him, high arbiter,  
 Chance governs all Into this wild Abyss, 910  
 The womb of Nature, and perhaps her grave,  
 Of neither sea, nor shore, nor air, nor fire,  
 But all these in their pregnant causes mixed *mixed*  
 Confusedly, and which thus must ever fight,  
 Unless the Almighty Maker them ordain 915  
 His dark materials to create more worlds—  
 Into this wild Abyss the wary Fiend  
 Stood on the brink of Hell and looked a while,  
 Pondering his voyage, for no narrow frith *frith*  
 He had to cross Nor was his ear less pealed 920  
 With noises loud and ruinous (to compare  
 Great things with small), than when Bellona storms,  
 With all her battering engines, bent to rase  
 Some capital city, or less than if this frame  
 Of Heaven were falling, and these elements 925  
 In mutiny had from her axle torn *mutiny*  
 The steadfast Earth At last his sail-broad vans *vans*  
 He spreads for flight, and, in the surging smoke

Uplifted, spurns the ground, thence many a league,  
 As in a cloudy chair, ascending rides 930  
 Audacious, but, that seat soon failing, meets  
 A vast vacuity All unawares,  
 Fluttering his pennons vain, plumb-down he drops  
 Ten thousand fathom deep, and to this hour  
 Down had been falling, had not, by ill chance, 935  
 The strong rebuff of some tumultuous cloud,  
 Instinct with fire and nitre, hurried him  
 As many miles aloft That fury stayed—  
 Quenched in a boggy Syrtis, neither sea,  
 Nor good dry land—nigh foundered, on he fares, 940  
 Treading the crude consistence, half on foot,  
 Half-flying, behoves him now both oar and sail.  
 As when a gryphon through the wilderness  
 With winged course, o'er hill or moory dale,  
 Pursues the Armaspian, who by stealth 945  
 Had from his wakeful custody purloined—  
 The guarded gold, so eagerly the Fiend  
 O'er bog, or steep, through strait, rough, dense, or rare,  
 With head, hands, wings, or feet, pursues his way,  
 And swims, or sinks, or wades, or creeps, or flies 950  
 At length a universal hubbub wild  
 Of stunning sounds and voices all confused,  
 Borne through the hollow dark, assaults his ear  
 With loudest vehemence. Thither he plies,  
 Undaunted, to meet there whatever Power 955  
 Or Spirit of the nethermost Abyss  
 Might in that noise reside, of whom to ask  
 Which way the nearest coast of darkness lies  
 Bordering on light, when straight behold the throne  
 Of Chaos, and his dark pavilion spread 960  
 Wide on the wasteful Deep With him enthroned  
 Sat sable-vested Night. eldest of things.

The consort of <sup>his</sup> reign, and by them stood  
 Orcus and ADES, and the dreaded name  
 Of Demogorgon, Rumour next and Chance, 965  
 And Tumult and Confusion all embroiled,  
 And Discord with a thousand various mouths

*Satan inquires his way again promising recompense, hears from Chaos  
 of the newly-created World, and at last comes within sight of it*

To whom Satan, turning boldly, thus —“Ye Powers  
 And Spirits of this nethermost Abyss,  
 Chaos and ancient Night, I come no spy, 970  
 With purpose to explore or to disturb  
 The secrets of your realm, but, by constraint  
 Wandering this darksome desert, as my way  
 Lies through your spacious empire up to light,  
 Alone and without guide, half lost, I seek, 975  
 What readiest path leads where your gloomy bounds  
 Confine with Heaven, or if some other place,  
 From your dominion won, the Ethereal King  
 Possesses lately, thither to arrive  
 I travel this profound Direct my course 980  
 Directed, no mean recompense it brings  
 To your behoof, if I that region lost,  
 All usurpation thence expelled, reduce  
 To her original darkness and your sway  
 (Which is my present journey), and once more 985  
 Erect the standard there of ancient Night  
 Yours be the advantage all, mine the revenge!”

Thus Satan, and him thus the Anarch old,  
 With faltering speech and visage incomposed,  
 Answered —“I know thee, stranger, who thou art—  
 That mighty leading Angel, who of late 991  
 Made head against Heaven’s King, though overthrown.  
 I saw and heard, for such a numerous host

*Chaos*

Fled not in silence through the frighted Deep;  
 With ruin upon ruin, rout on rout, 995  
 Confusion worse confounded, and Heaven-gates  
 Poured out by millions her victorious bands  
 Pursuing I upon my frontiers here  
 Keep residence, if all I can will serve  
 That little which is left so to defend, 1000  
 Encroached on still through our intestine broils,  
 Weakening the sceptre of old Night first Hell,  
 Your dungeon, stretching far and wide beneath,  
 Now lately Heaven and Earth, another world  
 Hung o'er my realm, linked in a golden chain 1005  
 To that side Heaven from whence your legions fell  
 If that way be your walk, you have not far,  
 So much the nearer danger Go, and speed 1010  
 "Havoc, and spoil, and ruin, are my gain"

He ceased, and Satan stayed not to reply, 1010  
 But, glad that now his sea should find a shore,  
 With fresh alacrity and force renewed  
 Springs upward, like a pyramid of fire,  
 Into the wild expanse, and through the shock  
 Of fighting elements, on all sides round 1015  
 Environed, wins his way; harder beset  
 And more endangered than when Argo passed  
 Through Bosphorus betwixt the justling rocks;  
 Or when Ulysses on the larboard shunned  
 Charybdis, and by the other whirlpool steered 1020  
 So he with difficulty and labour hard  
 Moved on With difficulty and labour he,  
 But, he once passed, soon after, when Man fell,  
 Strange alteration! Sin and Death amain,  
 Following his track (such was the will of Heaven)  
 Paved after him a broad and beaten way 1026  
 Over the dark Abyss, whose boiling gulf

Tamely endured a bridge of wondrous length,  
 From Hell continued, reaching the utmost orb  
 Of this frail World, by which the Spirits perverse 1030  
 With easy intercourse pass to and fro

To tempt or punish mortals, except whom  
 God and good Angels guard by special grace

But now at last the sacred influence  
 Of light appears, and from the walls of Heaven 1035  
 Shoots far into the bosom of dim Night

A glimmering dawn Here Nature first begins  
 Her farthest verge, and Chaos to retire,  
 As from her outmost works, a broken foe,  
 With tumult less, and with less hostile din, 1040

That Satan with less toil, and now with ease,  
 Wafts on the calmer wave by dubious light,  
 And, like a weather-bitten vessel, holds  
 Gladly the port, though shrouds and tackle torn,  
 Or in the emptier waste, resembling air, 1045

Weights his spread wings, at leisure to behold  
 Far off the empyreal Heaven, extended wide  
 In circuit, undetermined square or round,  
 With opal towers and battlements adorned  
 Of living sapphire, once his native seat, 1050

And fast by, hanging in a golden chain,  
 This pendent world, in bigness as a star  
 Of smallest magnitude close by the moon  
 Thither, full fraught with mischievous revenge,  
 Accurs'd, and in a curs'd hour, he hies 1055





# APPENDICES

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## MILTON'S LATINISMS

Many of the peculiarities of syntax and idiom found in *Paradise Lost* are not peculiar to Milton, but are characteristic of Elizabethan and seventeenth century writers generally. Milton, however, indulges in Latinisms to a much greater extent than any other great English writer. There was a general tendency among the scholars of the period following the Revival of Learning to introduce Latin words and constructions into their vernaculars, and to assimilate their grammar to that of the classical languages, just as in India there has been a tendency to introduce Sanskrit into the non-Sanskritic languages, and as there is now a tendency to introduce English words and idioms into all the Indian vernaculars. Milton was a keen student of the classics, and wrote Latin poems when still a youth. He even considered at one time whether he should not employ Latin as the language of the great epic he was planning, but fortunately he was wise enough to decide in favour of the use of the vernacular. In middle life he not

only was Latin secretary to the Government, but also wrote many controversial pamphlets in Latin—pamphlets intended for continental as well as English readers. This constant use of Latin probably affected his English style, for it is noteworthy that his later poems contain more Latinisms than his earlier ones.

Milton's Latinisms may be divided into three classes. First, he constantly uses in their Latin meaning English words derived from Latin which are now used in a sense different from that of their Latin originals. Numerous examples of this will be pointed out in the notes.

Second, Milton constantly makes use of Latin constructions and idioms, especially of such as are conducive to brevity of style by the omission of such words as pronouns and conjunctions. Many of the ellipses in which Milton abounds are really Latinisms, and his constant use of the case absolute is much more Latin than English. One of his special Latinisms is the participial construction, of which 'never

since created man', 1 573, is an example

Third, in many cases the whole arrangement of the words in a clause, or of the clauses in a sentence, is influenced by Latin syntax. The English syntax is in many passages, to quote Professor

Masson, "all but supplanted by Latin constructions. It is not only that Latin phrases and idioms are translated, it is that Milton bends, arranges, and builds up his own uninflected or scarce-inflected English on the system of the Latin syntax."

## DEFINITIONS, WITH EXAMPLES

### OF THE CHIEF FIGURES OF SPEECH OCCURRING IN BOOK II

1 ALLITERATION the rhythmical repetition of a sound in poetry

Deep in a dungeon was the captive  
cast,  
Deprived of day and held in fetters  
fast. Dryden

See l. 995

2 ANAKOLU'THON, or non-sequence a sudden change in the form of a passage, a break in the construction See lines 12 and 311

3 ANTITHESIS the contrasting of opposite notions (Cp No 12)

' From toil he wins his spirit's light,  
From busy day the peaceful night.  
Gray

See 145-6, 258-61, 339-40, &c.

4. CHIA'SMUS arranging corresponding terms symmetrically, or crosswise, like the letter X (Gk. 'chi')

$$\begin{array}{cccc} a & b & b & a \\ \text{Shallow brooks and rivers wide.} \\ \text{shallow} & & \text{brooks} \\ & \diagdown & / \\ & \text{rivers} & \text{wide} \end{array}$$

See 339-40, 528-9, and 559-60

5. EUPHEMISM the use of a pleasant or mild term instead of one that is disagreeable or

strong See line 946 ("purloined")

*Irony* is one form of this See 733, and 'glorious war', 179

6 HENDI'ADYS the use of two nouns instead of a noun and an adjective (Gk 'one thing through two')

Among sweet dew and flowers."  
Milton

(i.e. sweet dewy flowers.) See 67

7 HYPA'LLAGE' transferring an adjective to a word to which it does not properly refer (Gk 'an interchange'), e.g. 'The wisest heart of Solomon' See 62, 72, 394, &c. A special case of Hypallage is *Prolepsis*—the use of a word by anticipation See l. 9

8 HYPER'BOLE exaggeration (Gk 'a throwing beyond the mark') See 719-20, 373, 541, and 'this darkness light' (220)

9. METAPHOR a transference of qualities or actions from one thing to another

Be he the fire, I'll be the yielding  
water Shakespeare.

See l. 112-3 (Milton is very sparing in the use of metaphor,

but he excels in his use of simile)

10 METONYMY naming a thing by some accompaniment or connection (Gk 'a change of name') (Cp No 17)

'The pen is mightier than the sword.'

"I am reading Milton"

See 104 and 327

11 ΟΝΟΜΑΤΟΡΡΕΙΑ imitating the sense by the sound of the words used

The deep-domed Empyrean  
Rings to the roar of an angel-onset."  
Tennyson

And

'The brooks of Eden mazyly murmuring  
Tennyson.

Cp 11 621 and 880

12 ΟΧΥΜΟ'ΡΟΝ placing together words of opposed meanings (Cp No 3) (Gk 'pointedly dull')

'With wanton heed and giddy cunning  
Milton

See 11 6, 252, 256-7, 623-4.

13 ΠΑΡΟΝΟΜΑΣΙΑ placing together words of similar sound See 11 39-40

14. ΠΕΡΣΟΝΙΦΙΚΑΤΙΟΝ attributing to inanimate objects qualities or actions peculiar to living beings See 303, *Sin*, *Death*, the East (1 3), and 961-7

15 ΠΛΕΟΝΑΣΜ the use of superfluous words (Gk. 'fulness')

"Encompassed round with foes."  
Milton

See 11 28-9, 41, 580-1, &c

16 ΣΙΜΙΛΕ a comparison, usually limited to one point See 11 308-9, 286-90, 476-7, &c

17 ΣΥΝΕΚ'ΔΟΧΕ' putting the name of a part for that of

the whole, of the material for the complete thing, &c (Cp No 10)

"To bless the doors from nightly harm.  
Milton.

See 1 517

18 ΖΕΥΓΜΑ the construction in which two (or more) words depend on another word which suits only one of them, but suggests an appropriate word for the other (Gk 'a yoking together')

'To the silvan lodge they came,  
With flowerets decked and fragrant smells  
Milton

See 1 61

19 ΔΟΥΒΛΕΤΣ words differing in form, but etymologically one and the same, as *benison* and *benediction*, *extraneous* and *strange*, *paralysis* and *palsy*

20 ΗΟΜΟΝΥΜΣ words which are spelt alike, but differ considerably in meaning, as *spell* (an incantation, a thin slip of wood, a turn of work, to tell the names of letters) So *beetle*, *lay*, &c

21 ΣΥΝΟΝΥΜΣ words having nearly the same meaning, as *begin* and *commence*, *idle* and *lazy*

22 ΗΥΒΡΙΔ a word that is made up from two (or more) different languages as *bankrupt*—*bank* being a Teutonic word, whilst *-rupt* is from the Latin Cp *interwove*, *architrave*, &c

Of the above, Nos 1, 2, 4, 11, 13, 19, 20, 21, and 22 are mere mechanical devices, not figures of speech, though, for convenience, usually included under that term.

## TABLE OF PROPER NAMES

2	Ormus, Ind	614	Tantalus
43	Moloch	620	Alp
69	Tartarean sulphur	628	Gorgons, Hydras, Chimæras
109.	Belial	638	} Bengala,
228	Mammon	639	} Ternate, Tidore
294.	Michael	641	Ethiopian, the Cape
299	Beëlzebub	655	Cerberian mouths
306	Atlantean shoulders	660	Scylla.
506	Stygian council	661	Calabria, Trinacrian shore
530.	Olympian games, Py- thian fields	665	Lapland
539	Typhœan rage	671	Furies.
542	Alcides, from Œchalia crowned	709	Ophiuchus
544	Thessalian pines	716	Caspian.
545	Lichas, Œta	858	Tartarus.
546	Euboic sea.	883.	Erebus
577	Abhorred Styx	904	Barca, Cyrene.
578	Acheron	922	Bellona.
579	Cocytus	939	Syrtis
580	Fierce Phlegeton	943	} Gryphon,
583	Lethe.	945	} Arimasbian
592	Serbonian bog	964	} Orcus, Ades,
593	Damiata, Mount Casius	965	} Demogorgon
596	Harpy footed Furies	1017	} Argo,
604	Lethean sound	1018	} Bosphorus
611	Medusa, Gorgonian terror	1019.	} Ulysses,
		1020	} Charybdis.

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		LINES
1	I should be	119-128
2	What if	174-186
3	For what	188-203
4	Our purer	215-225
5	Suppose he	237-246.
6	Let us not	249-262
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10	Direct my	980-987
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	end,	
	fall,	
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# LIST OF PASSAGES FOR COMMITTING TO MEMORY

## THE SPEECHES

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2	Moloch's	My sentence,	51-105
3	Behai's	I should,	119-225
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6	Belzebub's second	We'll have,	390-416
7	Satan's second	O Progeny,	430-466

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9	He scarce	he spake,	281-309
10	Thus they	wail,	486-505
11	Thence	burns,	521-538
12	Others	lost;	539-561
13	They ferry.	dire,	604-626
14	At last	flies,	927-950

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2	Me though	endless pain,	18-30
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4	My sentence	delay,	51-60
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6	I should be	revenge,	119-128
7	To suffer	conqueror,	199-208
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9	Thus saying	earn,	466-473
10	Thus they	rings,	486-495
11	Such a frown	mid-air,	713-718
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| <p>abolished, 94<br/>abortive, 441<br/>abrupt, 409.<br/>access, 130<br/>acclaim, 520<br/>accord, 36<br/>act, 109<br/>adamant, 436<br/>admired, 677<br/>adverse, 77<br/>advise, 376<br/>afflicting, 166<br/>aghaſt, 616<br/>alchemy, 517<br/>amain, 165<br/>ambroſial, 245<br/>ambuſh, 344.<br/>antagoniſt, 509<br/>apathy, 564<br/>argues, 234.<br/>aſtoniſhed, 423<br/>attempted, 357<br/>audience, 308<br/>awful, 478</p> <p>barleful, 576<br/>balm, 402<br/>barbaric, 4<br/>become, 445<br/>behoof, 982<br/>behoves, 942<br/>belike, 156<br/>beſpake, 848<br/>brigads, 532<br/>bulwark, 29<br/>buxom, 842</p> <p>capital, 924.<br/>cease, 159.<br/>celebrate, 241<br/>chair, 930<br/>charms, 666.<br/>cherubim, 516<br/>choice, 415<br/>circuſpection, 414</p> | <p>clans, 901<br/>clime, 572<br/>close, 485<br/>coſts, 464<br/>comet, 708<br/>compose, 281<br/>composed, 111<br/>confine, 977<br/>confound, 382<br/>confuſion, 372<br/>conjecture, 123<br/>conjured, 693<br/>contriving, 54<br/>converſe, 184.<br/>convex, 434<br/>couch, 536<br/>covert, 41<br/>cry, 654</p> <p>daſh, 114<br/>deceive, 461<br/>demur, 431<br/>denounced, 106<br/>deſcent, 14<br/>determined, 330<br/>diſcover, 571<br/>drench, 73</p> <p>elements, 275, 490<br/>embalmed, 842<br/>emblazonry, 513<br/>embryon, 900<br/>emptier, 1045<br/>empyrean, 430<br/>empyrean, 771<br/>engine, 65<br/>enow, 504<br/>enſigns, 886<br/>entertain, 526<br/>equinoctial, 637<br/>erſt, 470<br/>eſſential, 97<br/>ethereal, 139, 601<br/>event, 82<br/>excuſion, 396.</p> | <p>exercise, 89<br/>explores, 632<br/>extend, 493</p> <p>fact, 124<br/>faction, 32<br/>faith, 36<br/>fall, 203<br/>fame, 346<br/>famine, 847<br/>fares, 940<br/>faſt, 725<br/>fatal, 104<br/>fate, 17, 104<br/>feigned, 627<br/>fiſt, 617<br/>forlorn, 615.<br/>foundered, 940<br/>fraught, 715<br/>frith, 919<br/>front, 302, 716<br/>frore, 595</p> <p>globe, 512<br/>goal, 531<br/>grace, 238<br/>groſs, 570<br/>gryphon, 943</p> <p>haled, 596.<br/>halleluiah, 243<br/>horry, 891<br/>holds, 1043<br/>horrid, 63, &amp;c<br/>humane, 109</p> <p>imaginations, 10<br/>impaled, 647<br/>impendent, 177<br/>impotence, 156<br/>incomposed, 989<br/>inflame, 581<br/>influence, 1034.<br/>inſtinct, 937<br/>inſulting, 79</p> |
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## NOTES

[The letter (L) denotes that a word is used in its primary or Latin sense]

1 a throne all the members of the council sat on golden seats (l 796)

2 Ormus, on an island in the Persian Gulf, was at this time famous as a great and wealthy trading centre, being specially renowned for jewels. In 1515 it was taken by the Portuguese under Albuquerque, and in 1622 was taken from them by the English and handed over to Shah Abbas.

Ind (India), like other countries in the East, was generally associated with the notion of wealth and splendour (Cp ll 638-40). Since the reign of Elizabeth, when the East India Company was founded, England had been doing considerable trade with India and the East, and in 1661—just about the time this poem was written—she had become possessed of Bombay. The Spanish and Portuguese factories in the East were regarded by English sailors in much the same light as Spanish treasure ships in the West.

3 Explain where

4 Showers, &c. It was an Eastern custom to powder a monarch, at his coronation, with gold dust and seed-pearl, and to strew pearls and jewels at his feet.

barbaric, an epithet of gold in Vergil, *Aen* II 504.

1-5 Note how finely Milton emphasizes the accessories by deferring the main subject and predicate. What is this device called?

5 by merit raised, &c. Satan was the prime mover in the rebellion in Heaven, had taken the leading part in the war, was the first to recover from the stupor that followed the fall, and it was he who had called the council. As an archangel he had formerly ranked above them all, but it was his merit as a rebel leader that gave him the first place now. Cp l 24.

6 despair. After the fall Satan seems almost in despair: the change in his lot is a terrible blow to him. At first his highest hope is 'revenge', 'undying hate', and 'to grieve the Almighty'. When he first suggests a council it is to—

"Consult how we may henceforth  
most offend

Our enemy our own loss how  
repair

How overcome this dire calamity,  
What reinforcement we may gain  
from hope,

If not what resolution from de-  
spair (l 187-91)

Now, however (ll 11-42), the question he puts forward is

simply, What is the best way of regaining Heaven? We can trace the steps in this 'uplifting'. The first cheering word is uttered by Beëlzebub — 'the fallen ones will soon resume new courage on hearing Satan's voice' (l. 278), and when he rouses his followers he has already got so far as to say 'Heaven is lost only if they cannot shake off their stupor'. As the leaders come up to greet him, they show 'some glimpse of joy' on finding him 'not in despair'. After raising his standard and surveying his troops 'his heart distends with pride, and, hardening in his strength, he 'glories'. Finally, when he harangues them and suggests war, their decisive approval encourages him 'beyond hope'.

7, 8. 'Not content with having waged vain war, &c. Explain Thus high, insatiate, &c.

9. success, the result, namely — failure, defeat. (L.) *Success*, like 'fortune' and 'luck', was formerly used in a neutral sense — 'good or bad fortune'. In all three cases the favourable sense has prevailed. Cp. l. 123.

10. proud imaginations (i.e. imaginings, notions), ambitious schemes, ambition.

11 Powers, &c. In the Middle Ages it was supposed that the angels were of two kinds, Cherubim and Seraphim (or angels of light and angels of love), divided into three grades: Archangels or Chiefs, e.g. Michael, Raphael, and Lucifer — afterwards Satan, Princes of various de-

grees, e.g. Beelzebub, Mammon, Belial, and individual Powers and Intelligences. According to another scheme, however, there were three Hierarchies, each consisting of three Orders: (1) Seraphim, Cherubim, and Thrones, (2) Dominations, Virtues, and Powers, (3) Principalties, Archangels, and Angels. The matter is of little importance as regards this poem, for Milton seems to use the titles at random.

12-7 This parenthesis is in justification of the titles used in l. 11. Notice how he takes for granted that they still belong to Heaven, their 'just inheritance'.

12 deep, Chaos.

her, we should now say 'its gulf, the lowest part of Chaos, called also the 'pit', 'Hell', &c. See *Introduction* hold, confine.

13. oppressed, crushed down (L.)

14. give for, regard as from this descent, either 'from this depth' or 'after this descent' (as in l. 16). Note the stress on *this*.

15 Virtues. See l. 17.

16 than from no fall, than if no fall had taken place.

17 fate, disaster, catastrophe. 'If they can recover from this disaster they will then have too much confidence in themselves to fear any other'.

18 fixed laws it was by virtue of those that he was an Archangel. See v. 683-7 and 704-6.

19. free choice. He had been accepted, if not chosen (l. 24). His leadership seems to have been taken as a matter

of course so far, but to judge by this speech, Satan himself was far from feeling secure. Note how skilfully he makes use of the assumption in l. 11, that granted, the laws of Heaven will have more force, which will strengthen his position as their (natural) head. We shall see in the speeches following indications of an independent spirit amongst the leaders.

20 In counsel (some read *council*) One occasion is specially notable. During the war in Heaven the leaders confer, and Satan distinguishes himself by the invention of cannon (vi 483). See also v 772, &c., and cp. i 636.

21 achieved, by me

22 recovered, made good

24. happier, &c. 'In Heaven a position of dignity, seeing that it gives additional happiness, might draw envy.' Cp. iv 86-91. It was Satan's envy of the Son's dignity that prompted him to rebel.

27 envy whom, &c. note Milton's frequent omission of the antecedent.

29 bulwark, properly, a defensive work made of the boles or trunks of trees. In the war he had shown 'prodigious power', for a long time 'met in arms no equal', and when he saw Michael felling 'squadrons at once' he interposed 'his ample shield'. See vi 245. How does the 'highest place' involve most pain?

30 no good, no advantage to be gained from pre-eminence.

32 faction, party spirit. cp. 900, 901.

33, 34 none (there is) whose, &c. that, 'that he'.

35 What is the subject of covet?

36 faith, loyalty to our cause.

accord, perfect harmony (of opinion).

39, 40 Note the playing on words.

41 covert, secret, lit. covered. Fr. *couvert*.

11-42 Satan's speech.

1 Why will the spirits appear 'more glorious', &c., after rising? (l. 16).

2 Note how anxious Satan is to keep his position as chief, whilst he is showing what an unenviable post it is.

3 Explain ll. 39, 40.

4. Note how he ignores all possibility of failure or greater punishment. Why?

5 Why is he at such pains to discourage 'envy'?

6 State in a simple form his arguments in favour of success, and note as we proceed whether they are well grounded.

43-5 Moloch (lit. king or ruler) was the chief god of the Ammonites. see i 392-405. He is specially mentioned in the war in heaven, where he is called 'furious king' (Bk. vi), and he was the first of the leaders to come up and greet Satan (and Beelzebub) after the fall (i 392).

sceptred, a sceptre was originally a staff carried by the

kings of the Heroic Age as an emblem of authority. In the *Odyssey*, Bk. ii, Ulysses is described as beating the impudent Thersites with his sceptre.

48 Cared note the omission of the subject.

50. thereafter, accordingly

51, 52 sentence, note (L.) 'I claim no skill in wiles, being more inexperienced in them than in open war' Cp 11 41 and 51, guile and wile being from the same root (Similarly we have *guard* and *ward*, *guarantee* and *warranty*) 'Unexpert of wiles is a Latinism

54-6. stand in arms, probably, 'are ready armed' Stand and sit must not be taken literally, for the numberless spirits who were waiting in the Hall of the Palace swarmed 'both on the ground and in the air

54 contriving, scheming, plotting

55 Millions that stand and longing wait, &c Cp 1 571, 622, 633, and 663-9.

58 opprobrious, full of reproach or disgrace

59 his tyranny subjective genitive—'appointed by his tyranny'

who Notice the use of the possessive pronoun as an antecedent cp 1 161, 162, and 376

63 tortures. See 67, 69, 70 horrid, lit. bristling, inspiring fear and horror Horrid (644, 676, 710), horrent (513), horror (177, 220, 616, 703) are favourite Miltonic words. Sometimes they have the literal meaning, 'bristling', often

there is the notion 'repulsive' (L. *horre*, to stand on end)

65. almighty engine For description see vi 749-66. The term *engine* is applied to any mechanical contrivance, as to Satan's cannon Cp also 1 750

67 Black fire and horror, for 'black horrid fire' What figure of speech is this?

69. Tartarean, from *Tartarus*, part of the classical hell.

72 wing, course or flight What is the figure? Cp 634

73 such—as are of this opinion

drench, that which drenches or soaks sleepy, causing sleep

74 forgetful. This word must be taken in a limited sense, for we find that after their nine days' stupor on (or in) the 'oblivious pool' (i 266) they could recall the past. Indeed, the memory of the past seems to be intended as part of their punishment (vi 717, 718). Hence this lake corresponds only slightly to the classical Lethe, though the names applied to it constantly suggest the latter

75. proper, natural

77 adverse, unnatural

75-7 The passage seems to imply that to ascend—from this place at least—was easier to them than to descend. As they were immaterial beings, and therefore independent of the action of gravity, we should not expect any difference. With this cp Satan's adventures, 931-8, 941, 942, &c. descent is. Probably the subject is regarded as singular, but the use of a singular verb

with a plural subject was common in Elizabethan writers

79 Insulting, leaping upon (L.) Cp Gray's *Elegy*, "From insult to protect", referring to the graves

82 event, result, consequence (L.) 'It is the final result that you dread, namely, lest, should we again provoke, &c.

83. Our stronger—foe cp 406, 409.

89. exercise, constantly torment.

without hope, &c. Cp Belial's speech, l. 209, &c

90 vassals, persons in a state of entire subjection to another, slaves Cp 59, 246, and l. 149-52, "his thralls by right of war"

scourge, a whip used metaphorically for punishment generally

91 Note the emphatic position of *Inexorably*, and its terribly graphic force, 'in spite of beseeching and entreaty, pitilessly' (L. *etoro*, I beseech)

torturing hour Cp Shakespeare, *M N D*, v. 1. 37

To ease the anguish of a torturing hour"

92 penance, punishment (L. *pæna*) How is this word used now?

93 abolished, annihilated

94. What doubt we, "why should we hesitate to provoke?" &c.

97 essential, essence, being adjective substituted for a substantive cp 409, l. 71

happier Is this word appropriate here? Parse

100 cannot cease so Satan holds, l. 116 Cp v. 344-7

100, 101 we nothing Paraphrase proof, experience, trial.

104 fatal, secured by fate cp l. 116, 133 By *fate* the rebels meant necessity, the nature of things and course of events regarded as unalterable and beyond the power of the Almighty Cp 197-9 and 232, and contrast vii. 172, where the Almighty says

Necessity and Chance;  
Approach not me, and what I will  
is Fate"

See note on 895-913

51-105 Moloch's speech

1 How does the opening suggest 'firm accord'? (l. 36)

2 Note its abruptness, that Moloch speaks first (after Satan), has already made up his mind, sneers at those who differ from him, and does not address the assembly by name. (Cp Satan's opening, Belial's, and Beëlzebub's)

3 Why does he describe Hell as a 'den of reproach or shame'? (58)

4. Is he prompted by the same motives as Satan? Compare their objects

5 Examine Belial's criticisms (125-9)

6 How does the speech accord with what is said of Moloch in ll 45-50?

7 State the arguments in their simplest form

106 denounced, signified in a threatening manner

108 less than gods Explain

109 Belial (lit worthlessness, baseness) Used in the New Testament as a name for the Devil, 2 *Corinthians* vi 15 Cp i 490-505 Note the contrast between him and Moloch

act, action, manner, general demeanour

humane, of polished manners. (Now it means *pitiful, kind*) The Latin classes at the Scottish Universities are still known as 'Humanity classes', and at Oxford classical studies are *litterae humaniores* The scholars of the Renaissance are often spoken of as the 'Humanists'

111 composed, formed, constituted

113 Dropt manna. Cp Homer's phrase, "Speech softer than honey Manna tasted "like wafers made with honey", *Exodus* xii 31

113, 114 make the worse reason. The translation of a phrase in Plato's *Apology* where Socrates is represented as saying that the Athenians accused him of this The charge might more justly have been brought against the Sophists — the professional teachers of rhetoric. Hence this is called sophistry

114. dash, cast down, confound, defeat

123 conjecture, doubt, uncertainty

success, result. (L.) Cp i 9

124 fact, same as *feat*, both being from L. *factum*, deed, *feat* through Fr *fait*

127 scope This difficult word seems to refer to the

range of Moloch's hopes—from present misery, relieved by revenge, to 'utter dissolution' as the worst that can befall them

130 access, approach

132 obscure Why?

133 realm of Night Sleep 19

134 Scorning surprise, the vigilance of the Angel scouts renders hopeless any chance of a surprise attack being successful

135 should. Which is the natural place of *should*?

138, 139 incorruptible and unpolluted, by what?

139 ethereal mould, the heavenly substance of which the angelic beings were formed, namely, *fire*, as the purest of the four elements It is also called *empyrean substance* (i 117), and Heaven is the *Empyrean* (Gk *pur*, fire)

141 Her, for *its*, just then coming into use, her mischief, that which was doing mischief or injury to it

146-51 'Annihilation is not, as Moloch holds, preferable to an existence of eternal suffering'

152 Let, even if, granting that

154 doubtful Why? Cp 104 "

156. Belike, indeed, forsooth Ironical

impotence, inability (to restrain his anger)

159 cease, hesitate, delay (L)

159-86 'We are not, as Moloch holds, already in the worst possible condition We might be worse off'

162 Whatever doing, &c A Latin construction

165 amain, in large numbers and with haste (Lit, 'with force')

strook, struck

166. afflicting, either 'harassing', or in sense of Latin *affligere*, as in 186, 'our afflicted forces'

169 See 148

sure, surely so in 32

170 Cp *Isaiah* 33

173 intermitted, having ceased for a time

174. red right hand A reminiscence of a well known poem of Horace, *Odes*, bk 1 2 So also 'dire hail' in 589.

175 To what does Her refer?

177 Impendent, overhanging horror see 63"

181 Each, &c probably suggested by the legend of the Titan Prometheus who was chained to a rock by Zeus

182 racking, harassing, distressing Cp 126, "racked with deep despair"

183 converse with either (1) dwell with or among, or (2) be conversant or familiar with For (1) cp "Let your conversation (R V 'manner of life' be as it becometh the gospel of Christ", *Phil* 1 27, for (2) cp Thomson, "converse with nature" (L. *versari*, to dwell)

185 Cp 1 899 Distinguish Unrespited and unreprieved

186 Ages, &c 'through ages the end of which cannot be hoped for'

188 can = can effect Cp use of Fr *pouvoir*, and L *possum*

190 *Psalms* 11 4

191 motions, 'plots and wiles' (193), 'moves, schemes

197 fate Cp 104"

199-201 'We are equally strong for suffering and for action, and there is no injustice in our doom'

201-13 This passage is cited by Masson as a typical example of the Latinism of Milton's style The syntax is almost entirely Latin "Observe, generally, the fondness for those participial constructions by which the Latins saved conjunctions and connecting particles, and gave their syntax its character of brevity and strength"

201 this was, &c = 'this (i.e. readiness to accept suffering as our lot) would have been agreed upon, or accepted, at first, if we had been wise, considering, &c

203. fall, happen Cp "As it fell upon a day", Shakespeare.

204, &c Explain the banter Cp 124 Note that in these speeches direct reference by name is avoided The same custom has long been observed in the British Parliament—since the Protectorate at least

207 Scan this line

210 remit, relax

211 thus far, &c *Introduction*, p 20 What is the construction of removed?

213 what is punished, the amount of punishment inflicted

215 Cp 139"

218 temper, constitution, temperament

219 Familiar, void Parse

220 light Parse Horror see 63"

223 waiting—for Notice Milton's frequent omission of



prepositions Cp 1 208, 282, 660, 11 410

224 For happy, &c., 'though unhappy, not the most wretched possible' Cp 'left for dead'

119-225 Belial's speech

- 1 What are its characteristics as compared with Moloch's?
  - 2 From which of Moloch's assumptions does he dissent?
  - 3 Which of his arguments does he 'dash'?
  - 4 For what does Belial chiefly cling to life? Quote his words
  - 5 Compare his views of the past and probable future action of the Almighty with those of Moloch
  - 6 Is Belial penitent, or merely prudent?
  - 7 Note the force of 'This Hell' in 167, and the irony in the opening lines and in 179 and 181
  - 8 Is he in agreement with Satan?
  - 9 Does he show any personal animus where he disagrees with others?
  - 10 Is he answering Moloch alone, or Satan as well?
  - 11 Does the speech bear out the statements in ll 113-7 and 227, 228?
  - 12 Do you think Belial is in 'firm accord' (l 36) with the rest?
  - 13 State his arguments in a simple form
- 228 Not peace This seems strange at first sight, seeing

that Belial was entirely opposed to war, admitted the justice of their doom (200, 201), and urged patient submission thereto. He made no acknowledgment, however, of sinful, but only of unwise action (ll 201-3), suggested that they should merely offend no further, not that they should confess their wrong, ask forgiveness, and so become reconciled. He assumed that they would maintain their hostile attitude until the Almighty chose to relent. His counsel then was to continue in their present antagonism.

Mammon, the least noble of the 'spirits that fell', Syriac, riches, personified by Milton as the god of wealth Cp *Matthew* vi 24, "Ye cannot serve God and Mammon" See 1 678-88

232 Fate Cp 104 "

233 Chance Cp 907-10

234, 235 Explain former and latter

234 argues, proves

238 grace, favour, pardon

240 Parse humble

241 celebrate, honour, praise. (L) Cp vi 345, "to celebrate and reverence thee"

243 Halleluiahs, from *halelu*, praise ye, and *Jah*, Jehovah See *Revelation* xix 1, 3, 4, 6

244 sovran, a more correct form than *sovereign* (OF *soverain*, Ital *sorrano*, L. *superius*, that which is over or above)

245 Ambrosial, fragrant, lit. divine, from Gk *ambrosia*, the food of the gods. A favourite word with Milton

249 pursue, seek after, lit. follow after

250 impossible Parse  
252 vassalage, serfdom,  
slavery

253 from our own—resources, labour, skill, &c, as explained below

254. though in this vast recess, though placed in this huge waste far removed from Heaven

vast, extensive, with the idea of waste, desolate

recess cp 1 795, a retired place

256 Explain 'easy yoke', and cp *Matthew* xi 30 What figure of speech is 'hard liberty'?

258 of, out of

263-7 *Psalms* xviii 11, 13, and xcvi 2

265 his glory unobscured, 'although he has not lost his glory as we have, God often chooses to dwell in darkness

270-3 It was Mammon who 'led them on' to find gold for their palace

271 lustre, splendour Cp 1 538, 'golden lustre'

272 Parse whence

273 Magnificence, i.e. magnificent works, e.g. the palace in which they were

what can Heaven show more? Cp 1 682, &c

275 our elements Perhaps in allusion to the common belief in the Middle Ages that each of the four 'elements' was inhabited by its own peculiar demons, and that these demons were fallen spirits See *Par Reg* ii 121, &c Cp the phrase, 'He is in his element

277 Parse which

278 sensible, sense Cp 97

281 Compose, settle, arrange

229-83 Mammon's speech

1 Does reconciliation with the Almighty seem possible in Mammon's case?

2 Note how the Almighty is assumed to be indifferent to what goes on outside Heaven—at least is supposed not to interfere. But cp 317, &c

3 What trait is indicated in ll 252-4?

4 What new arguments does Mammon introduce?

5 Summarize the speech

288 o'er-watched, worn out through being awake or on watch so long

289 pinnacle, a *smaller* vessel than a bark, having oars and sails, or merely oars

291 sentence, opinion (L)

292 Advising peace Was it 'peace'? Cp 228 and note such field, as the war in Heaven Cp ii 165, 166, and Bk vi

294 sword of Michael *Michael* is the name of an archangel mentioned in *Daniel* xii 1, *Jude* 9, and described in *Revelation* xii 7, as going forth to war with Satan Michaelmas, September 29th, is the church festival celebrated in honour of 'St Michael and all Angels' See vi 251, and 320-7

295 desire Parse

296 nether, lower Cp *Netherlands* (The comparative of *neath*)

297 policy, (good) management or government

process, advance (L.) Cp

'procession' Note the accent here and on 'access' (130)

298. 'In aims and aspirations a rival power to Heaven'

299 Beelzebub, Satans 'mate' and 'compeer' see Book 1 and Book v Originally the name of a god of the Philistines see *2 Kings* 1 2, in New Testament times it was used as the name of 'the prince of the devils' see *Matthew* xii 24

302 front, forehead

303 What figure of speech?

304-10 Compare the description of Satan, 1 589-604

306 Atlantean Atlas was one of the Titans He made war upon the gods, and as a punishment had to bear the heavens on his shoulders

308 audience, hearing (L) Cp 'to obtain a hearing' Note the figure

310 See 1111

312 style, titles, mode of address

313 Explain popular

315 doubtless, &c. Ironical 'a very likely thing indeed — so long as we are only dreaming, and forget that the King, &c

316 hath doomed See vi 272, &c, and 715, &c

318 to live, where we may live

322 Explain inevitable curb Parse reserved

324 Cp *Rev* 1 11, "I am Alpha and Omega, the first and the last

Explain hight or depth

327, 328 iron sceptre golden For similar symbolism, cp v 886, 887, 'golden sceptre', 'iron rod', and *Iy*

*adas*, 110, 111, where the golden key admits to heaven, the iron excludes Cp *Psalm* 11 9

329 What sit we then? what use then is there in our sitting? A Latinism

330 determined, made an end of us as a power, been our ruin (L *terminus*, end) foiled, defeated (O *f* *fouler*, to trample underfoot)

332, 335 peace, terms of peace

336 Explain to our power

337 Untamed reluctance, untamable resistance (L *re-luctari*, to struggle against)

339, 340 rejoice feel What is the figure?

341 Occasion, opportunity Explain want and need

344 ambush, a surprise attack

346 fame, report, rumour (L)

349, 350 Cp *Psalm* viii 5

357 attempted, tempted, tried Cp ix 369, and *S A* 1457, "I have attempted the lords'

365 possess, seize upon Cp 979. (L.)

367 puny, probably "less in power and excellence" (349), possibly, in literal sense, 'later born', (Fr *puis né*) Cp 'puisne judges, or puny judges, i.e. those last appointed

368 Seduce, win over, lead away (L) Cp 1 33

369, 370 Cp *Gen* vi 7, "I will destroy man", it repenteth me that I have made them'

372, 373 our, his, objective genitives Confusion, ruin

375 original, origin or ori-

ginator, author (Adam) Cp  
ix 149, 150

(Man) a creature formed of earth  
Exalted from so base original

Why frail?

376 Advise, consider

377 or to, 'or whether it is  
better to , &c

379, 380 See i 650-4

382 confound, ruin Cp  
the Prayer Book, "Let me  
never be confounded

383 in one root, i.e. Adam,  
'their frail original' The  
ruin of all mankind is to be  
brought about by the fall of  
the first man

385, 386 But their spite, &c  
The fall of man serves to in-  
crease the glory of God by  
giving him an opportunity for  
the display of his grace

387 States, as in 'the three  
estates of the realm' Often  
so used by Shakespeare

391 Synod, an assembly,  
a council (Gk)

391, 392 'The greatness of  
your resolution is worthy of  
the greatness of your natures'

395 neighbouring arms  
Earth being nearer Heaven  
than Hell is will afford better  
opportunities for attack

396 excursion, sally (L)

399 Secure Explain Cp  
vi 14, 15

orient A word in frequent  
use in Milton's time In Milton  
it is used with names of jewels  
—Eastern products—of light  
and of liquids, that is, of  
things which are clear, spark-  
ling, or bright (L *oriens*,  
rising, the East)

402 balm, fragrance, odour,  
with the notion of soothing and  
healing From *balsam*, an  
aromatic shrub or the resinous

liquid that comes from it In  
Milton used rather vaguely of  
that which soothes or heals or  
is fragrant Cp 842, and *Jere-*  
*miah* viii 22

404 tempt, try, investigate,  
venture into (L *tentare*, to  
try)

406 palpable obscure, thick  
darkness Cp *Exodus* x 21,  
"darkness which may be felt  
(L *palpare*, to touch) Cp 409

407 uncouth, unknown and  
strange Cp Scotch *unco*

409 the vast abrupt, the  
vast and steep gulf Cp 406

410 Why isle? Note omis-  
sion of preposition, not unusual  
in Elizabethan English

412 sentries, i.e. sentries,  
another form of the word *sen-*  
*tinel* Origin of word uncertain  
stations, military watches at  
fixed points (L)

413 had, would have

414 circumspection, wariness,  
cautiousness

415 Choice, careful, par-  
ticular Cp the phrase,  
'choice language

suffrage, vote, or act of  
voting—for what?

310-78, and 390-416 Beël-  
zebub's speeches

1 He considers Hell to be  
their dungeon (317),  
hence, perhaps, his  
dislike of the title  
'Princes of Hell'

2 Why is peace out of the  
question?

3 Is he consistent as re-  
gards their destined  
captivity (323), the  
Almighty's sway over  
them (327), and the  
prospect held out in  
ll 396, 397? Cp also  
343, 344

- 4 What was it that specially pleased 'the States in his scheme?
  - 5 Which part of his plan seems very weak?
  - 6 What important consideration does he omit? (See 163-86)
  - 7 With whom is he most in agreement?
  - 8 Why does Beëlzebub intervene just when he does?
  - 9 Note his use of titles and his irony, and explain the striking and scornful metaphor in 377, 378
  - 10 Notice how by dwelling on the difficulties of the enterprise he discourages volunteers, so leaving the way clear for Satan's offer
  - 11 Sum up his arguments
- Notice that Satan takes no part in the debate, he resembles the Speaker in the House of Commons, rather than a general presiding over a council of war. After stating his proposition in briefest terms (ll 37, 38), he leaves it to the Council to decide what shall be done. With respect to the other four speakers and their speeches, it may be helpful to the student to make a comparison, in tabular form, of the chief points e.g. (a) the character of the speaker, (b) the style and tone of his speech, (c) his motive and aims, (d) his plan, (e) any striking merit or defect in it, &c. Thus if we take the first, Moloch, very briefly, we find that (a) he is strong, fierce, and reckless (ll 43-50), (b) he is blunt, lacking

in courtesy, and disparaging in referring to opponents (ll 51-4, and 73), (c) his motive is ambition to be equal to the Almighty and desire for revenge at any cost (ll 46, 47, and 105), (d) he has no plan—urges mere brute force, (e) he assumes that punishment for failure is out of the question, because (1) their lot is already as bad as possible (ll 92, 93), and (2) it will not improve (l 89)

418 suspense, in suspense here used in a more literal sense than is usual now. Satan kept his look 'suspended over the assembly to see if anyone was going to volunteer

423 Astonished, filled with dismay, appalled at the daring suggestion

prime, first, chief

426 voyage, in its old meaning, a journey by sea or land cp the French use.

427 transcendent glory, surpassing splendour, brightness, lustre. Cp : 84-6, 97, 591-4, 60-2

429 unmoved—undisturbed by the backwardness of his peers, the dangers of the task he was about to undertake, and so on, but Masson prefers 'unsolicited', 'of his own accord

430 empyreal, made of the element of fire (Gk *pyr*, fire) Cp : 117. Note that in Milton empyreal is accented on the second syllable, while empyréan is accented on the third

431 demur, hesitation, doubt Cp : 558, 'I demur, doubt.

434 convex, vaulted roof, convex when viewed from the

outside, or perhaps the whole of Hell (See *Intro* fig 2)

436 adamant Gk *adamas*, indomitable, at first applied to steel as the hardest of metals, afterwards to the diamond — a corruption of adamant through Fr *diamant*. In Milton, generally, 'adamant' is used in the older sense of indestructible; diamond denotes the precious stone, but cp 'Zeal, arming in complete diamond' Cp 1 48 and II 646

439 unessential, uncreated, having no essence or being Cp 97

441 abortive, producing nothing Cp 149, 150

445 become, be suited for, worthy of

447-50 The construction is confused but the sense is clear 'if aught in the shape of difficulty or danger could prevent me from attempting aught proposed and judged of public moment'

452 Refusing, if I refuse Cp 499

453 due alike, 'both of which, hazard and honour, ought to be the share of'

454-6 'The greater the amount of honour that the monarch receives the greater should be the amount of hazard that he is willing to encounter'

457 intend, attend to this, consider (I)

461 deceive, beguile Cp 'to deceive the listless hour', and 526, 527 Explain respite

462 mansion note the meaning (L. *mansum*, to dwell)

464 coasts, regions

430-66 Satan's second speech

1 Note how he identifies himself with the rest, both here ('us', 432) and in his first speech

2 In his first speech he suggested the attempt to regain Heaven, their 'just inheritance', in his address in Book 1 (650, &c), he had suggested the plan now adopted Does Beëlzebub's scheme include both these?

3 Note the touches of sorrow and pity in Satan's speeches and acts in Book 1 604-11 (remorse for the misery brought to so many through his fault), 619-30 ('Tears such as Angels weep burst forth', his regret at the 'hateful change', which could not be foreseen), II 13, 'Though oppressed and fallen', and II 457-65

4 Is he ever ironical?

5 Why should Satan be specially anxious for them to regain Heaven? Compare his motive with Moloch's in this matter

466 rose Why did not Satan rise to speak?

468 from his resolution raised Explain

470 erst, at first, or before (Superl of *ær*, *ere*, before)

478 awful, full of awe prone, bending low, or forwards (L)

482 neither, i.e. no more than bad men do

484. specious, showy, (noble)  
in appearance only

485 close, secret Cp 1  
643, 'close design

482-5 'Even the condemned  
spirits did not lose all their  
virtue, lest bad men should  
presume to think much of those  
seemingly good deeds to which  
they may be prompted by mere  
desire for glory, or by ambi-  
tion disguised as zeal

486 Explain doubtful and  
dark.

489 What is the connection  
between the sky being overcast  
and the north wind sleeping?

490 lour, to scowl, to look  
dark or gloomy

element, the air, the com-  
monest of the four 'elements

491 Scowls, &c explain  
the figure *landskip*, a cor-  
rupt form of landscape—a  
Dutch word Parse shower

492 Parse chance

493 Extend, *stretch* out Is  
this appropriate of the 'even-  
ing beam'?

495. that, 'so much so that

498, 499 though under hope  
Of heavenly grace, contrasted  
with the condition of the devils  
damned.

499 proclaiming note the  
force of the participle 'though',  
&c Cp *refusing*, in 452

503 Parse accord

504 enow, enough

507 Peers, lit equals, as in  
1 39, but here nobles, chiefs

508 Paramount, chief (Fr  
*par amount*, at the top) This  
title is applied in law to the  
sovereign of England, 'Lord  
Paramount

509 antagonist, one who  
can wrestle with an adversary  
(Gk)

511 god-like imitated state,  
state or pomp imitated from  
that which God has in Heaven

512 globe, a close mass of  
men (L *globus*, a body-  
guard) Masson, however,  
suggests that *globe* may be  
here literally a sphere, "the  
Angels, unlike men, being  
capable of vertical motion as  
well as of horizontal" Cp  
*P R* iv 581, 'a fiery globe of  
angels

Seraphim (Heb), pl of  
seraph see 11 "

513 To *blazon* is to portray  
armorial bearings on a shield,  
hence *emblazonry* denotes  
shields so adorned Cp v 588

horrent, bristling See 63 "

515 regal explain the ap-  
propriateness

Where was 'the host' while  
the council sat?

516 the four winds Ex-  
plain, and cp 574.

Cherubim (Heb), pl of  
cherub see 11 "

517 alchymy, the art of  
mixing and transmuting  
metals, then the mixture so  
formed, especially a particular  
alloy much used in making  
trumpets hence the trumpet  
itself Arabic *al-kimia*, the  
Egyptian art, i.e. the amal-  
gamating of metals, in Gk  
*chemia* Hence the forms  
alchemy and chemistry  
Through confusion with Gk  
*chumos*, juice, arose the other  
forms alchymy, chymistry  
Milton uses both cp 'the  
empiric alchemist'

518 What does explained  
refer to?

520 acclaim, a shout raised  
at anything Cp 'by accla-  
mation

522 ranged, drawn up in ranks

523 several, separate, different

524 Why 'sad choice'?

526 Truce, &c Explain this metaphor

entertain, pass, while away  
How has the meaning been narrowed?

528 sublime, (raised) aloft  
(*L. sublimis*)

528, 529 Note the figure of speech here—chiasmus

530 The Olympian and Pythian games were national Greek festivals, the former held at Olympia every fifth year and lasting for five days, the latter at Delphi, in honour of Apollo. At Olympia foot-races were more numerous than horse races (note II 531, 532). The only prize given was a garland of wild olive. The name and country (state) of each competitor were announced by a herald. (The Olympian games have recently been revived (1896), after a lapse of fifteen centuries.)

531. shun the goal—in turning. In the circus where the chariot races were held a low wall ran down the middle of the arena, and round it the chariots raced. The ends of the wall were called goals (*L. metae*), and a clever charioteer would try in turning to keep as close to the goal as possible without touching it.

532 brigades. The brigade is now one of the largest divisions of an army, comprising several regiments. Cp *brigadier*.

536 Prick, spur  
couch, to lower a spear to

the position of attack, grasping it in the right hand with the point directed forwards

537 Explain close

538 welkin, sky

533-8 Probably Milton is describing the appearance presented by masses of black cloud in a red sky, as often seen towards sunset. Some suggest the *Aurora Borealis*. In either case note the appropriateness of *burns*. Striking phenomena of this kind, meteors, &c, were formerly regarded as omens hence *earn* (II 533). Cp I 597-9. Note the peculiar use of 'heaven here—'the heavens, the sky, the upheaved part

539. vast Typhœan rage. Typhon or Typhœus was a giant with a hundred heads. From his mouths and eyes he darted fire, and he uttered horrid yells like the discordant shrieks of different animals. He made war upon the gods and frightened them away, but at last Zeus put him to flight with his thunderbolts, and buried him under Mount Etna. Cp I 199.

542 Alcides, i.e. Hercules—so called because he was the grandson of Alcæus,—on returning home from *Æchalia* (a town in Thessaly) where he had slain Eurytus, received (at the hands of his companion Lichas) a robe or shirt sent by his own wife, Deianira. Hoping to regain her husband's affection, Deianira had dipped the robe in the blood of the centaur Nessus, which the centaur when dying, slain by the poisoned arrows of Hercules, had assured her would



act as a love charm. Hercules put on the poisoned shirt, 'the envenomed robe', and in his agony hurled Lichas into the sea. He then ascended Mount Ossa (in Thessaly), built a large funeral pile and lay down upon it to be burnt. Jupiter, in admiration, took him up to heaven in a chariot.

546 Euboea sea, east of Mount Ossa, by the island Euboea.

547 Retreated not the past tense, but the participle—remote, secluded.

552 partial, i.e. in praise of their own deeds only, therefore contrasted with their music, which pleased everybody.

554 Suspended, &c., held in suspense, made everyone pause from what he was doing.

556 Explain soul and sense.

564 Passion and apathy. In the Stoic philosophy, *passion* (*pathos*) was any affliction of the mind causing joy or grief, *apathy*, the mastery of such feelings. Cp. 568, 569. In Milton's time and for long afterwards *passion* denoted feeling merely—not intense feeling only, as now.

566, &c. Cp. 460, 461. Supply the subject 'it'.

568 obdured, hardened.

570 gross, compact, solid.

571 discover, explore wide, in its full extent.

572 clime, region.

576, &c. The names of the five rivers are from the classics, the meaning of each name is explained. It is Milton's own device to drain four of them into the lake. Note the con-

trast between Phlegeton and Lethe.

baleful, noxious. Sometimes it means suffering, miserable, sorrowful. Cp. 156.

581 torrent scorching (L.)

inflame, blaze (L.)

581 watery labyrinth, winding stream.

587 dire hail, see 174.

591 Explains ancient pile.

592-4 The lake or swamp Barbonis was a kind of lagoon east of Damietta (Dumetta), at the mouth of the Nile. Casus was only a large sand hill. The place was evidently a quiet sand, and is now dried up. Some Persian troops invading Egypt were lost here, but this is the only known instance of such disaster.

595 froze, frozen or frozen in frosty. Cp. *Telemastus* lib. 20. 21.

'The cold with win' barreth the winters' &c.

Travellers in very cold countries tell us that to touch a piece of very cold iron with the naked hand burns.

The idea of intense cold being one of the punishments of Hell appears to have been drawn by the medieval theologians from the Scandinavian and German mythology. Cp. Dante's description of the Ninth Circle of Hell *Inferno*, Canto xxxii.

596 The Furies were goddesses of vengeance, the Harpies winged monsters having the face of a woman, the body of a vulture, and feet armed with sharp claws.

haled, hauled Cp. *Ictinus* 1.

597 revolutions (of time), the ends of certain periods.

598, 599 Note the figure of speech.

600 *starve*, *cruse* to perish Formerly to *starve* (or *sterve*) was simply to die ('Christ sterved upon the cross', Chaucer), now it means to die of hunger, but is still used in local dialects with the meaning to perish with cold

601 *ethereal*, lit of the nature of ether, the lightest of elements, hence heavenly, conveying also the idea of delicate (Cp 'soft')

604 *sound*, a strait or narrow passage of water

611 Medusa was one of the Gorgons (628), monsters having brazen claws and wings, and hissing serpents or snakes for hair Her head was so terrible that to look at it caused death

613 *wight*, creature, person

614 Tantalus, a son of Zeus, divulged the secrets of the gods For punishment he was afflicted with a raging thirst and placed in a lake, the waters of which receded when he tried to drink of them, and above his head there hung a cluster of grapes which always withdrew from his grasp Hence the word 'tantalize'

615 *forlorn*, lost (*for*, quite, *loren*, lost)

616 *Parse pale* and shuddering horror, see 6311 aghast, the past participle of the obsolete verb 'agast', to frighten The 'h' has come in from confusion with *ghost*

617 *first*, for the first time

620 *Alp*, any high mountain Gaelic *alp*, a mountain

624 *life dies*, &c. What is the figure? Cp 623

(M 341)

625 *monstrous*, unnatural

627 *feligned*, invented, imagined

628 *Hydra*. The Hydra of Lerna was a monster that ravaged the country about Argos, and was slain by Hercules It had nine heads, and if one was cut off two others at once grew in its place Hercules, therefore, obtained the help of Iolas, who, as soon as a head was cut off, applied a burning iron to the wound

*Chimæra*, a fire-breathing monster, a compound of lion, dragon, and goat

632 *Explores*, tries a Latinism

633 *scours*, to pass rapidly over, especially in quest of something, e.g. an enemy

634 *shaves*, to skim along near the surface of

*level wing* Cp 7211

636, 637 *Explain*

637 *Hangs in the clouds* What phenomenon is referred to here?

*equinoctial*, pertaining to regions near the equator The equator was formerly sometimes called the equinox or the equinoctial line, as day and night are of equal length on it.

638 *Close sailing*, probably, sailing close together, for protection Bengala, Bengal.

639 Ternate and Tidore, two of the Moluccas, famous for spices

641 *Ethiopian*, Indian Ocean the Cape, of Good Hope

642 *Explain stemming nightly* the comparison is between Satan flying through the gloom of Hell towards its gate, and a fleet sailing by

night towards the south pole  
For other similes see 1 192-210

644 horrid. See 6311

647 impaled, inclosed (as with a paling or fence)

652 Voluminous, 'in many a fold, coiled (L *volvere*, to roll)

654 cry, pack, a term used in hunting Cp Shakespeare, 'You cry of curs'

655 These hounds are compared to *Cerberus*, Pluto's many-headed dog that guarded the gate of the lower regions, preventing the living from entering and the dead from escaping Orpheus, when in search of Eurydice, charmed *Cerberus* with his music

656 list, please Cp Macaulay, "Attend all ye who list to hear"

658 Parse kennel

659. Parse abhorred

660 Scylla was a beautiful maiden who used to bathe in the strait *Circé*, out of jealousy, threw poisonous herbs into the water and so caused her to assume a form something like that here attributed to Sin According to the legend she was afterwards changed into the rocks which still bear her name Cp 1020. Milton's description is based upon Ovid and Virgil

661 Calabria, the southern part of Italy, east of the Straits of Messina

Trinacria, Sicily, the north east coast of which is steep and rocky—hence the epithet hoarse

662 the night-hag, probably Hecate, a goddess of the infernal regions in the Greek

mythology, who was regarded in the Middle Ages as the queen of witches Cp *Macbeth* iii 5 20, 'I am for the air, &c A hag was an evil spirit with a female form, now used of a hideous old woman

Parse uglier

665 Lapland is the traditional home of witches

witches were believed to be specially addicted to killing infants

labouring, in Latin sense (*laborare*, to be eclipsed) Witches were supposed to be able to draw down the moon (cp 1 785, 786) and eclipse it.

666 charms, incantations, spells Cp Shak. *Comedy of Errors* iv 3 11, 'Lapland sorcerers, and *Macbeth* iv 1 for a 'charm

648-73 Notice the skilful way in which Milton suggests rather than describes these two 'shapes, Sin and Death—the latter especially Both are 'formidable and vast, vague and indistinct, and repulsive in the extreme Sin is, at first view, 'fair' and attractive, but on a nearer view her appearance indicates the cold, pitiless, deadly power of the snake The Hell-hounds are taken by Addison to symbolize 'the terrors of an evil conscience' Death is appropriately depicted as fierce and aggressive, and at the same time more shadowy and intangible and so more difficult to combat We shall see that Sin is the offspring of Satan's pride, and Death the child of Sin The allegory is evidently based on *James* 1 15

676 horrid see 6311

677 admired, wondered, marvelled

678, 679 Compare Satan with Moloch God, &c Taken exactly God and his son are included among created things cp iv 323, "Adam the goodliest of men since born, His sons"

679 valued, respected, feared, regarded

686 taste thy folly, experience or suffer the consequences of thy folly

692 Cp v 710, and the boast in i 632, 633

693 Conjured, banded together by oath

696, 697 reckonst, &c, 'dost thou still count thyself as one of the spirits of Heaven though now doomed to live in Hell?"

701 whip, &c Cp i *Kings* xii 11

703 horror see 63"

708 comet (Gk 'long haired'), a heavenly body with hairlike fringe and luminous tail

Comets were formerly regarded as bad omens Cp *Julius Caesar*

When beggars die there are no comets seen,

The heavens themselves blaze forth the death of princes

709 Ophiuchus, lit the serpent-bearer, a very large constellation in the northern hemisphere.

710 horrid see 63"

715 freight, laden, charged Cp *freight*

716 the Caspian was supposed (by the classical poets) to be specially subject to violent storms

front to front, confronting one another like two armies

719, 720 Hell Grew darker Cp i 665, where 'the sudden blaze (of the drawn swords) far round illumined Hell

721, 722 For never so great a foe, i.e. Christ, see i *Corinthians* xv 26, and *Hebrews* ii 14

725 Fast by, close to fatal key Cp 775, 776, 872

729 mortal, causing death, deadly

730 know'st, though thou knowest

736 these, i.e. these words

738 What is the force of sudden?

739 Prevented In Milton prevent usually has the notion of anticipating or acting previously, hence to provide beforehand against something happening

752 All on a sudden We now say, all of a sudden

757, 758 This incident is based on the Greek legend of the birth of Pallas Athene (Minerva) from the head of Zeus (Jupiter)

771 Empyrean, the highest Heaven (Gk *empyros*, fiery)

772 pitch, height *Pitch* was a technical term for the height to which the falcon soared in order to swoop on the quarry Cp viii 198, "from this high pitch let us descend a lower flight"

813 tempered heavenly, wrought in heaven, of heavenly workmanship (*Temper*, to bring to the proper degree of hardness) Cp i 285

Explain mortal dirt.

814 Save he, a nominative absolute, 'he excepted *Save* is not an imperative, but a participle, Fr *sauf* Hence

'save him' would be equally correct (Mason) Cp 300 and 678

815 lore, lesson

820 Note how often Satan returns to this apologetic strain

825 pretences, claims Cp v 818, 831, and ii 38, "To claim our just inheritance", and in English history 'the Pretender'

827 uncouth, as in 407, unknown and strange

829. unfounded, bottomless cp *unbottomed* in 405 (L. *fundus*, base) Cp *funder*, 940

830 search = search for (Note the difference) Cp Fr *chercher*

831, 832 Should be, as about to be created Notice the ellipses, 'of which it was foretold that it should be and vast and round, parenthetical, 'To judge from various signs all pointing to the same conclusion, this place, vast and round, has already been created'

833 purlious, outskirts, "The utmost border" (361). In former times land lying near a forest would sometimes be made part of the forest If it came to be severed from the forest and restored to its owner, a certain form had to be gone through, called *perambulatio*, in Fr *pourallée* This consisted in walking over or round the piece of land in order to settle its boundaries The land was then termed *purlieu* Now the term often signifies a mean squalid street or quarter of a town

and therein placed, in which there should be placed

834 Note the full force of upstart

to supply, &c This was the Almighty's object in creating Man See *Introd* p 18

835 more removed, at a greater distance from God (than the rebellious angels were)

836 Explain surcharged

837 move Cp motions, 191 n

842 buxom, elastic, yielding, lit pliant, flexible, from A S *bugan*, to bend Formerly spelt *buxsome* It now means handsome Cp v 270

embalmed, made fragrant, perfumed Cp xi 135, "with fresh dews embalmed the Earth", and ii 402 n

847 famine, violent appetite

849 bespake, addressed Bespeak now usually means to arrange for, or to declare

853 adamantine Cp 436

855 might some editions have *wight* Cp 613

858 Tartarus See 69 n

859 office, duty, employment (L) Cp Chaucer, "She fledde office of women"

869. voluptuous, enjoying the keenest pleasures

872 Explain this line

874. portcullis, a massive gate, made of vertical and horizontal bars of iron or wood, suspended by chains, and working up and down in grooves (Fr *porte*, a gate, and *coulisse*, a groove)

877 wards The *wards* of a lock are the curved ridges of metal inside it which oppose an obstacle to the passage of a key which has not corre-

sponding notches or slots, these notches or slots are called the *wards* of the key

882 that = so that Note other instances in 719, 885, &c.

883 Erebus, another classical name for Hell

885 wings Cp 1 616, 617

886 ensigns, large standards, often spoken of as 'spread', 'high advanced', &c *Banners*, small flags Cp 1 536, 537, "The imperial ensign, like a meteor streaming", and 1 545, "Ten thousand banners"

887 Explain the force of loose

889. redounding, rolling back, like waves, 'surging' (928) (L *unda*, wave)

891 hoary, grey, greyish-white

895 Nature, that part of the Universe which is *formed* or *created*, as opposed to Chaos (L. *natus*, born)

896 anarchy, absence of rule or order, 'confusion'

900 embryo, still in germ, germ like, an old form of *embryo*

901 clans, originally kindred, the descendants of a common ancestor, used of the Celtic tribes of the Scottish Highlands and Ireland, here = classes, sets

904. Barca and Cyrene were two cities in N Africa Barca or Cyrenaica, the district in which they were situated, was taken by Italy from Turkey after the war in Tripoli, 1911-1912

905 Levied, perhaps in double sense of *to levy troops* and Fr *lever*, to raise refers, of course, to *sands*

poise, lit to weigh, here to add weight to

906 Their, i.e. the winds Expand the metaphor in 898-906

908 'His decisions instead of allaying the strife make it all the fiercer'

911 Nature, i.e. the whole created Universe has been made out of Chaos and may return to that condition again Cp Shakespeare

'The earth that's nature's mother is her tomb

895-913 This description of Chaos is based upon the philosophy of Heraclitus (c 500 B C) and Demócritus (c 400 B C) The latter assumed, as the basis of nature, an infinitude of indivisible particles or atoms, varying in size, shape, and weight, but all of the same quality These atoms, floating about in empty space, impinged on one another, and, being of various sizes and weights, moved at different rates (902) Amidst this confusion and whirl, this 'concourse of atoms', certain forces or tendencies prevailed, according to which the atoms formed themselves into groups, giving us 'things—nature But these 'things again break up in course of time into their original atoms (911) The ground, or final cause, of this process (Chaos) was Necessity or Fate, or as Demócritus called it, Chance ('high arbiter', 909, 910) Heraclitus regarded all growth and creation as due to the harmonious action of hostile principles "Strife is the father of all things", said he hence the

description under the form of a battle. The tendencies mentioned above to take the forms of earth, air, &c. (898 and 912), were suggested by Empedocles (c 444 B C), and accepted till modern times. In his great poem, *De Rerum Natura*, the Roman poet Lucretius expounds the atomic theory of Democritus which had been adopted by Epicurus.

912, 913 'Water, earth, air, and fire were not yet *formed*, but their component atoms were there in readiness for creation.

916 Explain dark.

919 *frith*, another form of *firth* (Norse *fjord*), a narrow arm of the sea.

920 *pealed*, stunned, dinned. Cp 'the pealing organ.

921 *ruinous*, crashing (as of a building falling) (L *ruina*—*ruo*, I fall).

922 *Bellona*, the goddess of war.

924. *capital*, important. Cp (the serpent's) 'capital bruise', and Samson's 'capital secret' (L *caput*, head.)

924-7 'The din was as terrible as it would be if the sky were to crash down upon the earth and the whole physical universe were to break up.

925 *Heaven*, not the Empyrean but the sky of this universe.

these elements, the four elements mentioned above.

927 *vans*, wings, used also in its other form *fan*. Cp v 269, "(Raphael) with quick fan winnows the buxom air" (L *vannus*).

928 the surging smoke, which had rushed upwards

into Chaos when the gates of Hell were opened.

930 *chair*, chariot (L *car rus*). Cp *Comus*, 133, 134.

'Stay thy cloudy *ebon chair*  
Wherein thou ridest with Hecate

933 *pennons*, pinions, wings (L *penna*, feather).

*plumb down*, i.e. like a piece of lead, vertically down (L *plumbum*, lead).

936 *rebuff*, in its literal sense, a repelling puff or blast, now used figuratively to mean a sudden check.

937 *Instinct*, charged with (like an electric machine), 'alive with'. The "almighty engine" (l 65) was "instinct with spirit" (vi 752).

*nitre*, the chief of the three constituents of gunpowder, here used for gunpowder itself. Cp iv 814.

"As when a spark  
Lights on a heap of nitrous powder

the smutty grain  
With sudden blaze diffused inflames  
the air.

So started up in his own shape the  
Fiend  
(when touched with Ithuriel's spear)

And during the war in Heaven they had to prepare gunpowder for Satan's cannon. "Sulphurous and nitrous foam they found, and with subtle art reduced to blackest grain" Cp 1013.

938 That fury stayed, when the force of that explosion had been spent.

939 *Syrtis* = a quicksand (Syrtis, a dangerous quicksand gulf on the north coast of Africa.)

940 *foundered*, sent to the bottom, sunk (Distinguish from *wrecked*). Cp i 204.

fares, goes Cp *vay-farer*  
and *farewell*

942 behoves him, it is necessary for him to use, &c Cp  
"It behoved Christ to suffer",  
*Luke*, xiv 46 oar and sail  
expand the metaphor

943-7 gryphon, or griffin, a monster, part eagle, part lion, 'a kind of wild beasts that fly' According to stories in Herodotus and Pliny, there were gold mines in the north of Europe which the griffins visited or worked The *Arimaspi* were a one-eyed race who tried to steal the griffins gold

958 'Which way lies the nearest part of Chaos that borders on Heaven

959 Parse behold

960 pavilion, tent from *L. papilio*, butterfly (from the resemblance) Cp v 653, 'pavilions = 'tabernacles

961 wasteful, full of empty wastes

964 Orcus and Ades (or Hades), other names of Pluto, or of his realm

965 Demogorgon, a dreaded name of a still more dreaded and mysterious 'master of the fates', 'lord of Chaos', &c

Rumour, noise Cp *King John* v 4, "The noise and rumour of the field

977 Confine with, border on

979 Possess, seize upon (L)

980 profound adjective for substantive Cp 406, 409

981 Directed Note the ellipsis 'if I am directed by you'

982 behoof, advantage.

lost (i.e. to you or by you)  
The dominions of Chaos had

been diminished by the creation of the World.

983 usurpation = usurpers

985 journey, quest, purpose.

988 Anarch why not *monarch*? Cp 896

989 incomposed, disordered or disturbed Not elsewhere used by Milton

990 I know thee—who thou art How does this differ in meaning from 'I know who thou art'?

992 Made head against, resisted, rose in revolt against Now usually to resist successfully, to advance in spite of

998-1006 Chaos complains that his dominions have been much curtailed, first, by the formation of Hell, and now by the creation of the World He is dwelling on the upper frontier of his diminished territory to defend with all his power 'the little that is left

1001, 1002 Parse Encroached and Weakening

our some editors change this into *your*, but the change is unnecessary

1004. Heaven and Earth (like "the heavens and the earth in *Genesis* 1) = the World (not the Empyrean, which was before Hell)

1006 Heaven, here the Empyrean See *Introd*, pp 18 and 19

1008 speed, prosper Cp *Julius Caesar*, "Let the gods so speed me

1013. like a pyramid of fire show the appropriateness of the simile

1017-20 Argo, the ship in which Jason and the fifty Argonauts went in quest of the golden fleece The Symple-



gades or jostling rocks were in the Straits of Constantinople, Bosphorus, and used to clash together when anything attempted to pass between them. Jason was advised to send on a dove, and the rocks closed, but the *Argo* was ready to pass through as they recoiled, and managed to get clear in time.

1018 *justling*, frequentative of *joust*, a coming together, properly the encounter of two knights on horseback (L *juria*, near)

1019. *Ulysses* (Gk *Odysseus*), the King of Ithaca, whose adventures on his way home after the Trojan War form the subject of the *Odyssey*

*larboard*, left-hand side, as *starboard* is right-hand side. To avoid confusion the term *port* is now used instead of *larboard* (Derivation uncertain)

1020 *Charybdis* Scylla and Charybdis are usually described as two rocks in the Strait of Messina. Really Scylla is a rock on the Calabrian coast, while Charybdis is the series of whirlpools along the Sicilian coast. The passage through the straits is narrow—about 2 miles wide at the narrowest point—and rendered dangerous by currents and whirlpools. Thus in avoiding one peril there is risk of running into another.

1024 *amain*, with full force, or without delay Cp 165 n

1028 The bridge is described in v. 293-321

1029 *utmost orb*, outmost sphere See *Introd*, pp 21 and 22

1031 *intercourse*, means of communication

1034 *influence*, in its literal sense, an inflowing, a stream (L *in*, and *fluere*, to flow) It is used by Milton with something of its old astrological meaning—the power exerted by the heavenly bodies upon the lives of men Cp “happy constellations shed their selectest influence”, and “store of ladies whose bright eyes rain influence”

1035 *Heaven*, in the vaster sense See 1006 n

1037 *Nature* See 895 n

1039 *works*, in the military sense.

1041 *That = so that* As the medium through which Satan forces his way becomes less dense he proceeds more easily

1042 *Wafts*, here intransitive, floats, connected with *wave*

1043 *holds*, makes for the Latin *tenere*

1044 *shrouds*, large ropes extending from the head of a mast to the sides of a ship to support the mast tackle, the ropes of a ship, especially those used for raising and lowering the sails

1045 *emptier*, more rarefied

1046 *Welghs*, poises, balances evenly

1047 *empyrean* See 430 n

1048 *undetermined* Heaven is so vast that even Satan cannot determine its figure

1049, 1050 *Of living sapphire* goes with battlements

1051 See *Introduction*

1052, 1053 *Examine the simile* How would a very small star appear when close by the moon?

1054 *fraught* Cp 715

